

SQUARE DANCING

FEBRUARY, 1973

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Love Story

*Your 1973
Square Dancer's
GUIDE*

(see page 43)

A LIFETIME of square dance memories

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It's not one single feature but a combination of features that helps to make Asilomar one of the great square dance experiences. A leader in square dance institutes since 1951, the 1973 edition is bound to be one of the finest. The staff you see below are chosen from callers and leaders from all parts of the square dancing world. Their specialty: to give you, the dancers, the most fun possible. Check the dates:

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brochure and application form.

Announcement of any additional staff
and further highlights of Summer Asilomar
'73 will appear in coming issues.

ASILOMAR

THE

Square in Order

AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard • Los Angeles, California 90048



FROM the FLOOR

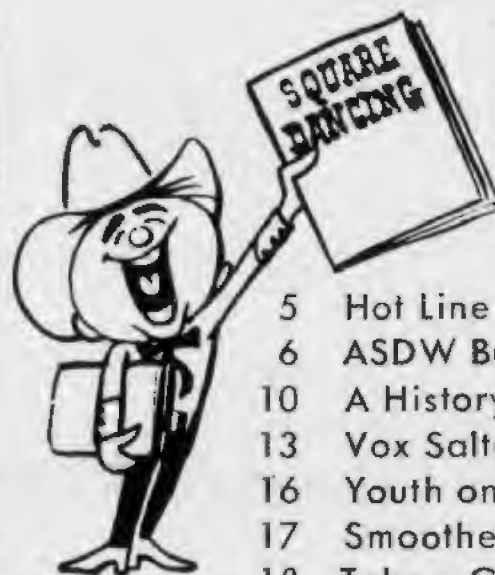


Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

The recent National was one of the most enjoyable and satisfying I have ever attended. There were several reasons but the chief one was the association I had with the two groups of retarded individuals who participated in the Educational Panel on Saturday morning: The South West Squares of Chicago with Art Mathews caller and the Happy Hearts Twirlers of Santa Ana, California, Stu Petty caller. It is too bad that more square dancers were not exposed to these two groups. In my 25 years of square dancing I have never seen a better demonstration of what so many of us believe, that "Square dancing is for *everybody* and that it is good for the *body* and *mind*." I inquired about this and was told it was not the policy of the National to use for demonstrations anything that would cause sympathy! How ridiculous can you get? These two groups

demonstrated anything but sympathy. Admiration for accomplishments, Yes! A beautiful demonstration of what can be accomplished by a patient teacher, Yes! An untold stimulation to the rest of us, who are concerned more with ourselves than others, to look around us and see what opportunities are waiting for us to *share our activity* with others. If there
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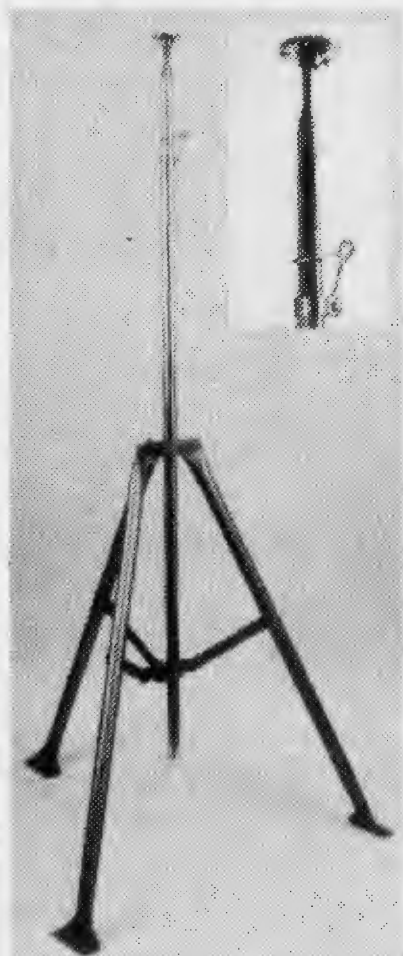
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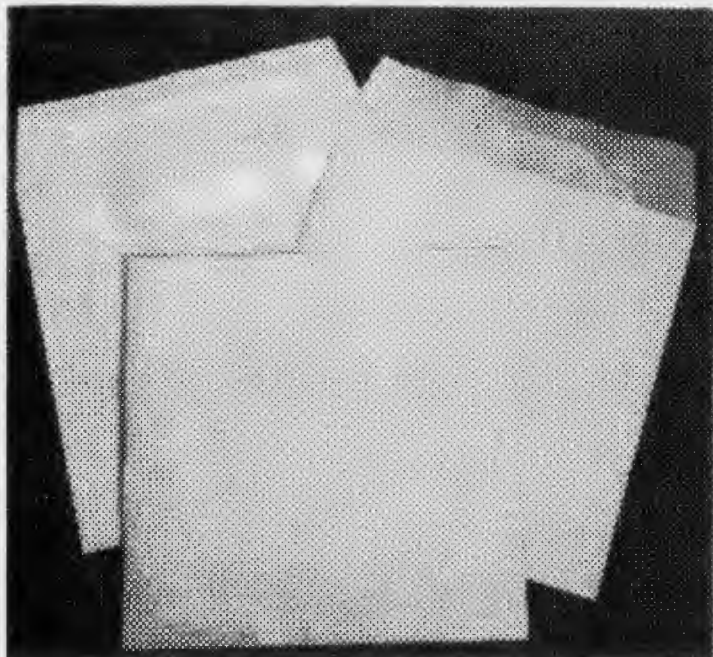
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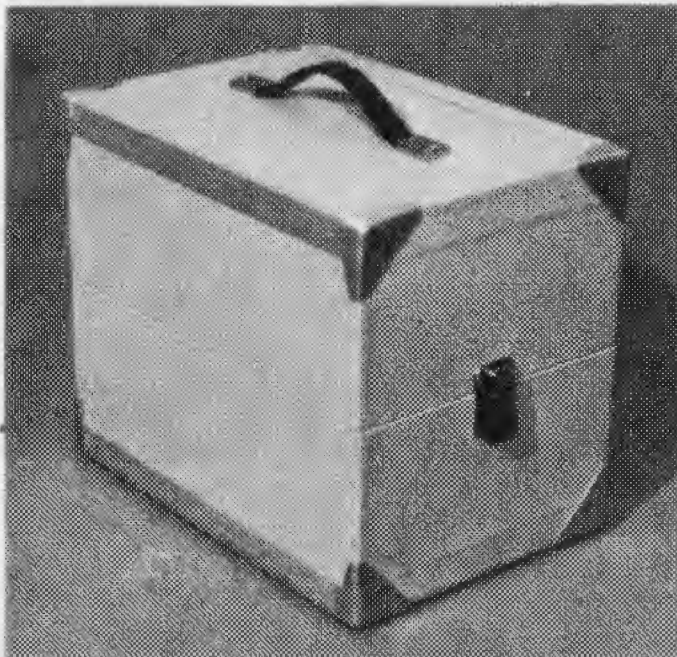
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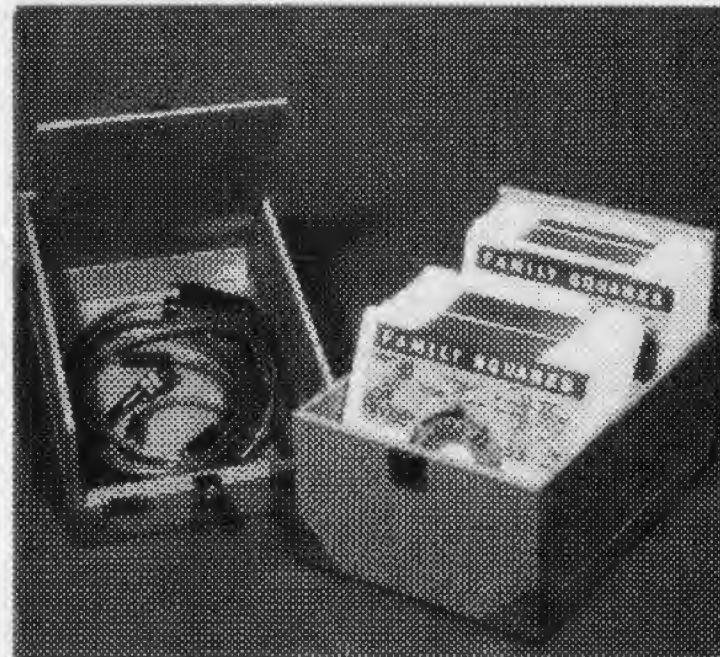
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RED HOT

Line

THE AMERICAN SQUARE DANCE SOCIETY has established ways of honoring a number of men and women who have, through their dedication, devotion and tireless efforts, made outstanding contributions to the field of square dancing. One of the programs is the Silver Spur Award. Created in 1956, nine individuals have so far been selected by the permanent Silver Spur Committee to receive the recognition and appreciation of the Society. Included have been Lloyd Shaw, Dorothy Shaw, Lawrence Loy, Harold and Thelma Deane, John Mooney, Howard Thornton, Ed Gilmore and Carl Anderson. Another major program sponsored by the American Square Dance Society is the Square Dance Hall of Fame. To date 28 individuals have been honored and original portraits created by noted artist, Gene Anthony, line the walls of Sets in Order Hall in Los Angeles, California. In alphabetical order, the list of Hall of Fame Members includes: Don Armstrong, Al Brundage, Jimmy Clossin, Marshall Flippo, Herb Greggerson, Ed Gilmore, Frank and Carolyn Hamilton, Lee Helsel, E. S. "Red" Henderson, Eb Jenkins, Bruce Johnson, Earl Johnston, Fenton "Jonesy" Jones, Arnie Kronenberger, Frank Lane, Johnny LeClair, Joe Lewis, Bob Osgood, Bob Page, Ralph Page, Dorothy Shaw, Lloyd "Pappy" Shaw, Manning and Nita Smith, Ray Smith, Dave Taylor and Bob Van Antwerp. A review board, set up by the Society, meets once every two years for the possible appointment of additional members to this group.

MISCELLANEOUS: Twenty-four years of SQUARE DANCING magazine (formerly called Sets in Order) has now been reproduced on microfilm. Entire collections or special articles are available at normal size or the collection in miniature on rolls of film may be purchased. For details write to University Microfilms at 300 North Zeeb Road, Ann Arbor, Michigan 48106.....In the December issue of the Hot Line we inadvertently indicated that the Septemberfest was held at Paradise Resort in Murray, Kentucky. Please note that this annual affair takes place at Kentucky Dam State Park, Gilbertsville, Ky.Completed posters and bumper strips for Square Dance Week, 1973 will be ready for distribution in May. Scheduled for later in the year are the R/D Position Chart and Basic Movements of R/D Handbook.





The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



TRAVEL ANYONE?

● Just about everyone at one time or another hopes to get away from it all, pack a suitcase with a few necessities and head out to see the wonders of the world. Whether it's a trip to England, France, Germany, Switzerland, etc., or a journey to the Orient, to the South Pacific, Africa or the Scandinavian countries, the very thought of visiting these places kindles excitement. Travel abroad doesn't always materialize for all who desire it and when a person finds that he can take off on a tour it may be with the realization that this is the ONE and perhaps the ONLY trip abroad that he will ever make in his lifetime. With that in mind he usually takes precautions to make sure that it will be as nearly perfect as possible.

Assuming that he has never traveled before, knows no foreign languages and is not too sure of just what he **SHOULD** see, he's vulnerable for some "bargain package" that promises much but actually offers little. The low, low price sounds good, the countries to be visited are fabulous, so what's the problem? For one thing he may discover too late that "you get exactly what you pay for," and when investing in the one tour adventure of a lifetime he finds that it pays to play it safe.

If you hope to have an ideal travel experience in your future here are some questions you might ask yourself **before** signing up.

HOTELS: Are they well located, clean and top quality?

MEALS: Are they included or are you on your own? Meals in countries overseas are quite often expensive and can add up to a sizeable expenditure.

SIGHTSEEING: Is everything included or are a good number of the major sights listed as "optionals" for which you pay as much as \$8, \$15 or even \$22 extra per person for a single event?

THE ASDW PHILOSOPHY OF TRAVEL

● Back in 1960 when The American Square Dance Workshop started to plan its first tour it established some principles that have proved to be successful for more than 22 tours involving more than 1385 square dancers. For one thing, ASDW travel adventures are **NOT** rush-rush affairs that cover the countryside so fast that one really has little time to enjoy the beauties of each country. Instead, most itineraries take you from one country to the next via the world's top airlines, making the switch from one country to the other as comfortable as possible. Participants are registered in really fine hotels for two, three and sometimes four day stays in each city and from these "home locations" they set out in luxurious motor coaches to explore the area—in depth. All major sightseeing is included, but there is still ample "spare time" for independent exploring on your own. If there's a fine night spot, a show or a square dance on the itinerary, all of this is included in the one cost of the trip.

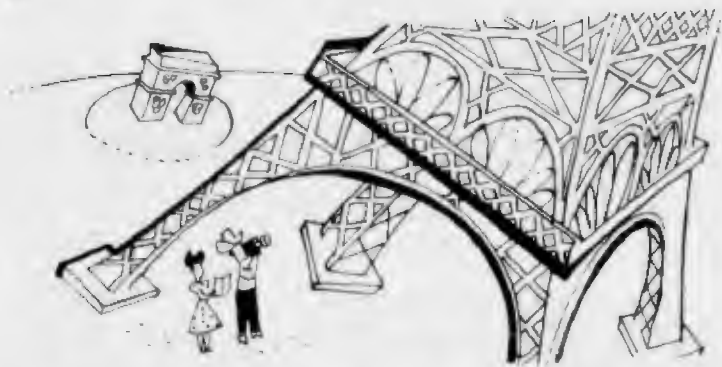
Two fine meals per day (breakfast and dinner) are always included and so are quite a few of the lunches. You'll discover that many of the dinners are taken in some of the most famous restaurants in the area.

As for your major flights, Trans-Atlantic or Trans-Pacific air travel is always on the most modern aircraft of the finest airlines in the world.

We've come to realize the importance of assuring participants on ASDW tours that they are getting the very best in group travel. As proof of this, a great percentage of those going on each tour have been on previous ASDW tours—some of the "regulars" have been on six or seven.

It should be noted that ASDW is **NOT** a travel agency. There are many facets to this game of travel and when it comes to the nitty-gritty of making the absolutely best

air and land arrangements we deal with experts who have been in the wholesale travel fields for many, many years. These are the same wholesalers who supply quality tours for some of the top retail travel agencies in the business today. Due to their years of experience these professionals are often able to work miracles for us that might prove to be impossible for those newer in the business. Because we are dealing in fairly large groups of square dancers we are able to get from these specialists the finest tours at extremely attractive prices and the savings which result are passed along to the square dancers who participate.



These travel experts are just one part of the package. During the almost two years each tour is in the planning stages, the working staff of The American Square Dance Workshop spends endless hours looking after every detail, planning connecting domestic flights, supplying information on passports and answering the many questions that just naturally flow from future tour members. Because we are firm believers in the adage that "... planning the trip is half the fun ..." special bulletins going out every few weeks to intended tour members are just a part of the planning program. In these bulletins are travel hints; how to pack, what to wear, what climate to expect, etc. In addition, information is passed along on the currency of each country to be visited and a few of the practical important words of the language are included.

Accompanying each trip are experienced, highly qualified square dance leaders, usually one leader-couple to each 15 or 20 participating couples. Also going along on many trips is a travel expert from the agency who acts as "advance man" to look after details. And, in each country visited, well-trained English speaking guides accompany the groups on the sightseeing. All

of this is included to insure tour members of a great travel experience.

We should point out that ASDW tours abroad are NOT square dancing tours. Because of the fact that those who make these tours **are** square dancers, they do have a wonderful affinity for each other, and as a consequence, make great travel companions. As one participant wrote recently following a tour to South America, "... you just couldn't hope to find more perfect tour companions, anywhere ..." However, we do attempt to schedule a square dance with groups in the area we are visiting during the course of the tour, about once each week. These dance experiences have come to take on special meaning and have provided some of the most valued memories of participants.

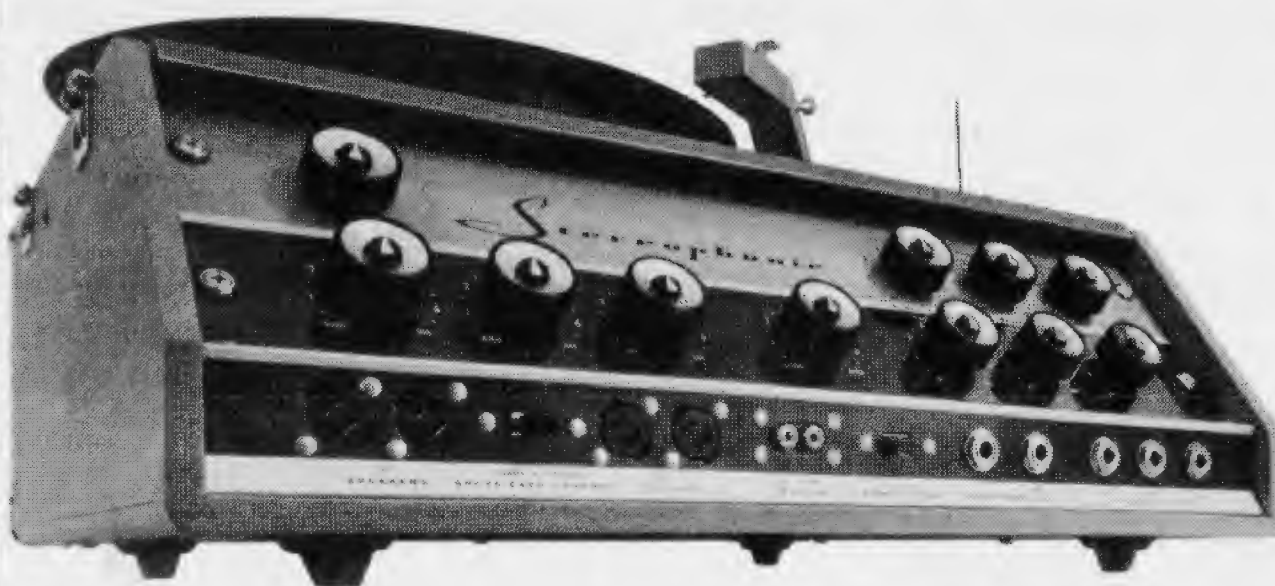
What's on the Schedule, coming up?

- In the dozen years since tour one, ASDW travel groups have been to many parts of the world; one trip each to South America and Africa, more than a dozen tours to Europe, three to Australia, New Zealand and the South Pacific, three to the Orient and one behind the Iron Curtain.

The three tours during 1973 are all sold out and on a "waiting list" basis. In the coming months SQUARE DANCING magazine will carry itineraries for the 1974 tours which tentatively will include an Around-the-World Junket, a wonderful Springtime trek to Japan and the Orient and a mid-Summer fun trip to some of the "different" capital cities of Europe.

If you're anticipating a tour in your future and if you want it to be a storehouse of wonderful memories, then consider a coming ASDW square dancer's travel experience. It won't be one of the most inexpensive tours advertised but several hundred happy, traveling square dancers will assure you that it will be one of the best! To keep you abreast of future tour plans we'll be happy to add your name to our mailing list (no obligation — no dues). Write us at 462 N. Robertson Blvd., Los Angeles, Ca. 90048.





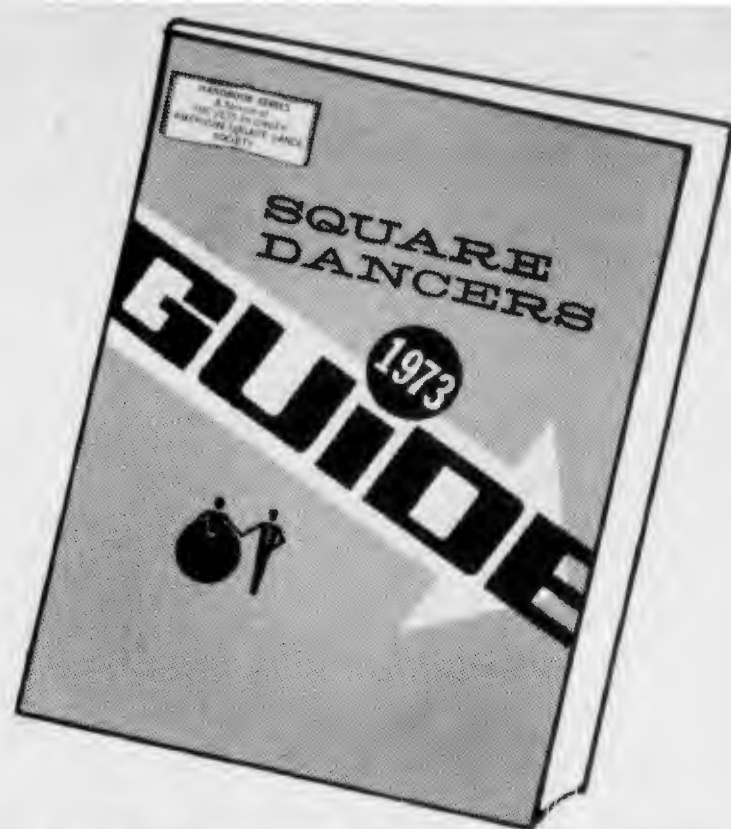
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SINCE ITS INCEPTION in the February 1966 edition of SQUARE DANCING, the Square Dancers Guide has appeared in 7 subsequent February issues. This 8th annual directory is the largest so far (578 entries) and includes directory listings in cities in 50 states, 11 Canadian provinces and in 24 countries around the world.

Compiling such a directory in the first place and then keeping it current over the years has been a major task for a number of staff members here at the Sets in Order American Square Dance Society. When one of these directories is completed and appears in print all of us hold our breath that we have (1) correctly listed all directory contacts around the world, and (2) that we have not included listings no longer valid.

In our attempts to keep the directory current we have had to rely on those whose names have appeared in the past to let us know if they are no longer available to provide directory service. When someone in the same area has written to tell us that our current listing is no longer up-to-date for one

reason or another we still hesitate to simply "pull" a name without direct word from the original person listed.

Please Note—IMPORTANT

During the coming year we would like to double check on all our listings. If at some time in the next 10 months each directory contact would please write us to verify his listing, we will then plan to run his name in the 1974 edition of the directory. Those who do not verify with us we will assume are no longer actively involved in square dancing and for that reason their names will be removed and others will be listed as they become available.

Once again we salute all those who unselfishly devote their time to providing visitors with names and addresses of places to dance. We urge those who utilize this service to make it as easy on the guide representative as possible. When writing for information, please send a self-addressed, stamped envelope. And, remember also that *the Square Dancers Guide* is not intended as a master mailing list or as a contact for callers or others seeking engagements or calling dates.

CALLERS—AVOID LOSS OF EQUIPMENT IN YOUR CARS

The number of robberies of public address systems, microphones, etc., in recent years has brought about the importance, not only of having insurance, but of taking precautions to make sure that your equipment is not "lifted." The insurance will eventually replace equipment, of course, but the time without your pet public address system or records makes it so inconvenient that some communities have come up with a solution to this problem. In Albuquerque, New Mexico, the name of the program is "Operation Identification," endorsed by Civitan Clubs of Albuquerque and run by the Albuquerque Police Department. The service provides that you mark all equipment and personal property with your name and Social Security number and, as it says in the identification folder include the statement "all items on these premises have been marked for identification by your local police department." This statement, in the form of a sticker, is placed on your car window in a conspicuous place, or in the case of your home, the front and rear accesses where a burglar might be apt to see them and think twice before breaking in.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Direct Ancestors (Part I)

WHEN STUDYING THE HISTORY of social dancing one observes time and time again the operation of an unwritten law—the dance must fit the dancing space. When the English country dances were taken to France, the English were inclined to dance in large public assemblies where the longways type of dance was appropriate. The French, however, were inclined to dance at home, and the French salon was square, or nearly so. Before too long, French dancing masters made their own adaptation of the contredanse in the form of a square for eight. This was called alternatively the *cotillion* or *contredanse Francaise*. It was popular in America from about 1760 to 1820. The name *cotillon* (Anglicized as “cotillion”) means a “petticoat,” more particularly a peasant girl’s petticoat. Possibly the name was taken from a French girls play-party game:

“Ma commère, quand je dance,
Mon cotillon va-t-il bien?
Il va de çà, il va de ça.
Comme le queue de notre chat.”

This was the beginning of our American Square Dancing in French salons. True, we have come a long way, but everything starts somewhere. The figures were complicated; there were many movements taken directly from the ballet, and it took a long time to master them. The figures were danced first by the two top couples with a repetition by the sides, but chorus figures were introduced in the hope of simplifying the dance.

In this country the Cotillion was received with open arms by every dancing master. It gave them an opportunity to improvise figures to the music—and they did so!

On May 10th, 1788, John Griffith (later John Griffiths) published the first dance book in America *A Collection of the newest and Most fashionable Country Dances and Cotillions*, the greater part by Mr. John Griffith, dancing master, in Providence. The book contained thirteen Cotillions and we can see by the names of several of them that the French influence was still strong: “La Tracie”, “La Petite Province”, “La Fayette”, “La Beaute”, “La Journesse”, “Les Jolies Dames”, “Les Panniers”, and “La Charlotte” are the names of the Cotillions; nine out of thirteen seems like a high average even if “under the influence.” But there they are. The book is one of many owned by the Rhode Island Historical Society. What were these early Cotillions like? Let’s take a look at a couple; first what seems like an easy one.

One—The Forty-Second

All round, Halfway—back again—the first and second couple meet together—set and chassee Halfway—then stand still—the third and fourth couple do the same—first and second couple chassee back—set and turn Partners quite round with Hand—set—third and fourth couples do the same.

And what seems like a more difficult one:

Twelve—La Charlotte

All round, and back again—the Ladies promenade round to the Left—and the Gentlemen to the Right—balance Rigadoon to contrary Partners, and turn with both Hands—chassee all eight—back again—then the four Ladies and the four Gentlemen go on as before, till they come into contrary Places—then balance Rigadoon to their own Partners, and

turn with both Hands—chassee all eight—the four Ladies lead up in the Center—balance Rigadoon—Hands across Half round—at the same time the Gentlemen promenade round single, and meet their Partners—then the four Ladies promenade round, and meet their Partners, so that they come into contrary Places—then promenade into their own Places.

These are straightforward directions. A Rigadoon was a type of balance, as was “set”; “contrary partners” means your opposite. A “chasse” (usually pronounced “sashay” and variously spelled) is a slide step to the side, a step-together, etc. Any competent teacher of modern day squares knows how the step is performed. We were still using many English terms, as well as introducing French terms; “set” is an English expression to this day.

The American Revolution was conservative—a preserving of the status quo by keeping the traditional English liberties. The division with England was political, not cultural. Therefore we did not invent a new type of dance, but expressed our revolutionary ardor in new dances of the old type. “Stoney Point”, “A Successful Campaign”, “The Defeat of Burgoyne”, and “Clinton’s Retreat” were created by the dancing masters, given names commemorating events of the war, but still keeping the prevalent country dance formation and using English terms for the figures involved. There was also an added regard for the Cotillions, dances of our ally, France. Many of the latter were danced to tunes having French names if not actually French songs; the title of the song gave its name to the dance. “Ca Ira” was a song of the French Revolution and its catchy air in 2/4 rhythm became a favorite dance tune. Many of the dance manuscripts and dance books of the time contain it as a Cotillion figure. Each dancing master set what figures he wished to the tune. It thus gave him a feeling that it was “his” dance. The terms “Ca Ira” means “It will succeed.”

The tune was sung to many a scene of massacre and bloodshed during the French Revolution; before, during and after the hundreds of beheadings. Yet the melody was a light vaudeville type tune, entirely innocent in its origin by a certain M. Becourt, a side drum player in the Opera. It very soon became a popular dance tune for our American contra dances as well as a favorite Cotillion tune. The

title was suggested by no less a person than Benjamin Franklin who, during his stay in Paris continually used the phrase in connection with the prospects of the American Revolution. General Lafayette caught the expression and suggested it to a streetsinger named Ladre as a good refrain for a popular song.

John Griffith used the tune for Cotillions. One of his books published in Northampton, Massachusetts, in 1794, “The Sky Lark” contains the following figures to “Ca Ira”:

Balance all eight, then half round, the same back again, First and second couple (opposite) take your partner with both hands, chasse with her to your side with five steps, back again to your places. Balance with the opposite couple, then cross hands half round, back again with four hands round. A gentleman with the lady opposite balance in the middle, and set. The other gentleman with the opposite lady do the same. Right and left quite round until to your places. The third and fourth couples do the same figures.

Nothing very alarming here surely. Griffith even has the beginning of a modern square when he says to “balance all, then half round” which corresponds to our “Bow to partner, circle eight halfway round.” The “right and left quite round until to your places” is the way they danced the “right and left” in those days. Translated into modern square dance vernacular it means “square thru, four hands.”

In 1782, an unidentified Yale tutor went to Albany, New York, where on March 13 he attended a dance which he describes in this manner: “The ball opened with a minuet, and a country dance was immediately called. They succeeded each other till supper, which was a good one, but plain. A few cotillions were then danced, with one or two reels, and the whole closed with a set of country dances. Broke up about three, and each retired with his partner.” He probably meant that the country dance was announced and not called as we understand the term, because calling in the modern sense was not invented until later.

In 1785, a young Englishman, Robert Hunter, after riding forty-five miles in a heavy rain, attended an assembly in New Haven, Connecticut, on October 20. The master of ceremonies introduced him to Miss Betsy Beers, with whom he “walked a minuet”; then he danced country dances until ten, at which time

they were regaled with tea, coffee, and "an elegant supper"; then until one they danced "Cotillions, jigs, and Scotch reels."

In the early days formal balls and assemblies were carefully organized, with printed rules:

"With respect to Dancing of Minuets, the Gentlemen shall dance with such Ladies as the Master of Ceremonies shall Appoint And of Sett of Cuntrey dances, the usual Method of drawing numbers Shall be Observed (the first Numbers to have the Precedency) with this privilege to the Master of the Ceremonies that he shall always chuse his own Partner and open the Ball."

Cotillions Were Popular

At Providence, Rhode Island, assemblies of 1792, the dance began with minuets at six o'clock. At seven the drawings were held. The gentlemen's places were those for the entire evening; they also drew for partners for the first three country dances, after which they were apparently free to choose as they would. From seven until midnight nothing but contras were permitted, though of course time out was taken for supper. After twelve, the last hour was limited to only minuets and Cotillions.

Other cities in New England fell under the spell of the Cotillion. In *Puritan City* (Salem, Massachusetts), one reads about the social life in that town during the years 1780-1800: "Social life, while not as brilliant as Boston's, nevertheless was bright enough when cotillion parties gathered in the great parlors where young women in filmy Eastern cottons or voluminous satins pirouetted toward their partners in the French trousers that most men had adopted—except the old who still clung to buckles and breeches."

Marwuic de Chastellux did not think too much of the dancing ability of the Boston dancers. In his *Travels in North America* he describes them as "generally awkward." And "In the regions of fashion, dancing still continues the rage (January 2, 1807). Private balls are numerous and little Cotillion parties occur every week. The dancing disease having gradually ascended till it reached the middle-aged, now begins to descend on the other side of the hill and attacks the old. The public halls were quite neglected except the last, which, being the first of January, was crowded and brilliant—though not very genteel."

Allusions to Cotillions are found in surpris-

ing places. For instance, in the *History of Brimfield* (Massachusetts), we find: "The highest evidence of her appreciation in Washington (Sarah E. Danielson) was that a duel was the result of a contest over her companionship in a cotillion at a Washington assembly." They lasted, in New England at least, well into the 1830s and 40s because we read in *New England Highways and Byways* of a hotel in Greenfield, Massachusetts, the Smead Tavern, where in 1836 a series of six cotillion parties were held. Expenses for the use of the hall that night was \$3.00; musicians \$2.00 per man; prompting \$1.00. Also that "Uncle" Tom Rockward "worked the violin and Liberty Lamb was prompter."

The last published direction for Cotillions that we have seen are found in *A Collection of Cotillions and Contra Dances* Selected by Mr. Schaffer, Boston, in 1817. They have changed over the years since those noted in 1788 by John Griffith. Here is one of Schaffer's:

La Voutrille Set

1. **La Voutrille**—First lady and opposite gentleman, forward and back, and turn between side couples, balance six, chasse and dechasse, back to back, balance and turn partners. Same for others.

2. **The Apollo**—First lady and opposite gentleman, forward and back, cross over, chasse and dechasse, back to your place, and turn partner, half promenade and half right and left. Same for others.

3. **L'Armadile**—First lady make a short balance and turn each gentleman successively to her place, down the middle with her partner, and back again, balance and turn her partner. Same for others.

4. **Mocking Bird**—Top and bottom couples balance to the side couples and back to their places, balance to their partners, and turn, forward and back four, chasse across four, then right and left. Same for others.

5. **Lady Edmonton's Reel**—The ladies balance to the gentlemen on their right, turn them; and so to each of the gentlemen until they get to their places. The gentlemen do the same, and all round again.

You might say that the Cotillions were becoming "Americanized." Whatever you care to say about them, they had certainly changed from the earlier ones. The dancing masters had seen to that!

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



Editor's Note: We get letters, dozens of letters, that come to us from all parts of the world, where people square dance. Many of these fit into the From the Floor section in the front of the magazine. Others, which sometimes tend to go deeper into the inner workings of the activity fit into feature articles. The capsule articles that follow are interesting in that they disclose a number of differing views on a limited number of themes. No single set of answers can solve all of the questions—no one viewpoint can express the opinions of all dancers. So, here as they have come in to us, are the voices of the dancers. Perhaps you have some thoughts you'd like to express.

YOUR MANNERS ARE SHOWING

By Mrs. Leon Cockerill, Mesa, Arizona

THERE ARE THOSE WHO SQUARE DANCE for the love of the activity itself—the fun, the rhythm of the music and the pleasure of moving to that rhythm, the association with people—especially friendly people. But there are also those who hurt the activity, who assume the “how great we are” attitude toward others. These are the people who only want to dance with their own chosen few, who have their squares all arranged for and set up, sometimes weeks prior to the dance night. And if a couple, unaware of the situation, moves into their square, they are told that the square is filled in a haughty and unsmiling fashion. When we were learning to dance (quite a few years ago) we were taught never to do this and never to leave a square until the tip was finished. Perhaps some of these unfriendly attitudes and poor manners contribute to the problem of dropouts.

ECOLOGY IN SQUARE DANCING

By Ken Tompkins, Sunnyvale, California

I BELIEVE MY WIFE AND I CAN BE CONSIDERED RELATIVE NEWCOMERS to the square dancing scene. We have danced a total of about seven years but with about half that time out because of business travel commitments. And certainly I am a newcomer to the calling end of the game, just under two years. Hopefully we have learned a little something about dancing during the time. We have had an immense amount of good clean fun, met many wonderful people and made many fine friends. We have, especially in the last year or so, seen some things which disturb us. We have seen square dancing in our area take a turn down hill and to make it worse it seems to us that it is picking up speed as it goes down.

Clubs in this area that would field six to a dozen squares on an average club night three to five years ago now are lucky to get more than three squares out. Several of the smaller clubs have given up entirely. And the new classes are very much smaller these days than they were then. I don't pretend to know all the reasons why the present conditions exist, in fact I doubt that anyone knows all the reasons. However, I do feel strongly that the vast majority of dancers just want to dance for fun. They like a little challenge to keep their interest sharp, but quickly back away from the never ending

stream of "meat grinder" junk that seems to be the present order of the day from so many callers.

Being very short on actual calling experience, I have tried to extend my knowledge by reading and studying the writings of several of the current and past outstanding callers. These are people with ten to twenty years of experience during which time they have achieved well earned fame. Basically, they all say the same thing. "Keep your dancers dancing—give them fun, don't try to overwhelm them or prove to them what a hot-shot caller you are." If this has proven to be sound advice then I submit that it is still very sound advice. There must always be room for something new and there must be those to provide the new material. And there is and always will be those who want the new. But let's not drive couple after couple away from dancing possibly forever, just to see if we can be the one to develop or use a whole bag full of new gimmicks. We all have our ego but let's not kill the movement just to see our name in print as the author of something new and different every day.

Within our area there are perhaps two or three callers who will often call an entire evening using very little more than the extended basics. But the way in which they use them gives the people a wonderful evening and they almost always enjoy a full house. It strikes me that people for the most part have already enough pressure of one kind or another on their minds without being taxed beyond reason every dance night to learn and remember something new, or several new calls. Let's assume they have come out to dance, relax and enjoy themselves. If we help them achieve that they will be back again and again—if we don't we will see our clubs dwindle to nothing.

On one occasion when I expressed some of these thoughts at a callers' meeting, one individual present went so far as to state that the dancers needed the callers—the callers didn't need the dancers. I see dancers buying records to dance by but I don't know where callers buy dancers to call to. Square dancing is too good for it to be ruined by too much in the way of new calls. I hope the present trend can be reversed.

THE VALUE OF MOVING TO MUSIC

By Warren Berguam, Maple Plain, Minnesota

IN SQUARE DANCING WE HAVE ONE THING THAT IS QUITE UNIQUE—we say we teach people to dance to the music. We have made this statement and there we stop. I mean, quite completely, this is as far as it goes. But then we introduce round dancing to the same people and with this we start the people on the first beat of music and have them dance all of the basics of a round dance and come out even with the last beat of the music. If we have done such a terrific job of teaching basics in round dancing, why can't we do the same thing with square dancing? Both phases of dancing are composed of basics put together in a logical manner.

A basic movement in round dancing takes an exact number of beats of music to execute. Why doesn't a basic in square dancing take an exact number of beats to execute? For an example of this, look at the singing call records and see how much variety in timing you have for any one given basic. It doesn't make much difference which basic you pick out. A full promenade, for example, can be anywhere from 10 beats of music up to 20 beats. All of this means that somewhere along the line we are in disagreement with our original statement that we are dancing to music. It seems to me that we are grinding out more and more basics with regards to which hands come next and we have forgotten about the feet. We surely are dancing with our feet and not our hands. And with the advent of some of the latest basics we are not using our hands, but we are still using our feet.

In early square dancing we had many hand turns, arm turns, promenades (holding hands). The people then danced more to music than we do now. Now there are more jerky go bys, race bys, hurrying to try to keep up with the caller. Why? If the callers knew exactly the number of beats of music it takes to execute a basic, this condition

would not exist. Many of the new basics are published with the statement—*approximately so many steps, or about so many steps, or this can be done easily in so many steps*. No one or nobody really comes out and says exactly the number of steps it will take.

We know, through actual experience, that it takes longer for the new beginner and less time for the avid dancer. But how about the 80%, the average, twice a month dancer? How about giving the proper time for these people? . . . Many callers say that this is impossible, but we had one person who spent a lifetime making a study of just this particular phase of square dancing. He left a legacy to square dancing and if this is picked up and used by callers it will be quite gratifying to see people actually dancing to the beat of the music. There is no stopping and starting, they just flow through a square dance like a round dance. They start with the music and end with the music.

This can all be accomplished by using the "Step Value Timing Method" developed and improved upon by the late Ed Gilmore. Some of the callers who are recording have adopted his theories and are producing smooth danceable singing calls. These are the leaders who will have to step in and fill the void left by Ed Gilmore and continue to instill the smooth comfortable dancing to music.

EMPHASIS ON STANDARDIZATION

By Lee Mallory, Fort Lauderdale, Florida

WHILE MANY OF US ENJOY A HIGH LEVEL OF DANCING, is it not true that we have become so carried away with the rash of new and challenging calls (experimental movements) that we have drifted completely away from the basic styling of square dancing? The thing we do is called square *dancing*. Music is supplied for this. Then why do we not dance to the beat of the music instead of merely strolling around from one place to another? When a caller gives a command why do we not execute the command as he asks instead of doing some other things we have *cleverly* figured out which will produce the equivalent end result? For instance Do Sa Do is not a full swing by the forearm or waist; See Saw is not a "Pattycake" with your partner; Wheel Around is not a Partner Trade; Square Thru is not a Pair Off. Heads lead right and circle to a line does not mean Heads slide right; Right and Left Thru is not a Cross Trail and U turn back, etc., etc. Dive Thru is just that and not merely a split two. Substitute is leads arch and back over two and not merely an awkward jump sideways while the others walk thru. If the caller wants these things they should be called. Otherwise, in deference to him we should do what he calls.

As a suggestion it might be logical for the callers to come up with some new calls such as "Full swing right," "Pattycake with your partner" or such other calls of questionable value. Then there is that lazy man's habit of turning the girl under as a substitute for a courtesy turn. The excuse offered for this is "In this dancing we do not have time." I submit that this is not so. Another bad habit is that of not promenading when indicated. Of course, there are callers who may not allow sufficient time for this—but they probably got that way by watching lazy dancers.

A thought about this shortcutting. Of course we can do it, we can omit some of the called figures, the promenades and such. We could just stand in our home positions—we end up there anyway. In fact, we *could* just sit on the sidelines if we do not care to exert ourselves to dance. Square dancing is beautiful when done correctly and in unison but presently it would seem that we tend to concentrate on getting through the dance with the least amount of exertion regardless of established patterns. It would seem that more attention should be given to dancing as such and thus we might attract more people to a fine activity.



THE IOWA SQUARE AND ROUND DANCE NEWS devotes at least one page to Teen Club News and the October, 1972 issue had write-ups from five clubs in the State. Several mentioned attending the National in Des Moines for the first time as well as various programs at nursing homes. It would appear that these Iowa Teen square dancers are live wires . . . A note from Cindy Henson of Sparks, Nevada, tells us that the 4 H-H-H'ers club graduated 82 young dancers from a beginner class last year and they now have a new club for beginners. . . . From Seminole, Florida, comes the news of a new Teen Club—the Stompin' Jumpers. Formed in February, 1972, this club is presently the largest Teen club in Florida. One of their recent activities was sponsoring Florida's first Teen Jamboree. Sixteen squares attended and some dancers came from as far away as 250 miles. They have a beginner class going and look forward to helping more people discover the wonderful world of square dancing. Thanks to Melissa Petrauskas for the news. . . . Kelowna Kloverleafs of Kelowna, British Columbia, have been dancing for two years. Most of the members have square dancing parents so transportation to party nights and

Formula for a successful party: Great dancing, fine food and wonderful friends. The scene: The first annual Teen Square Dance Weekend held at Camp Jewell in Colebrook, Connecticut, this past summer. Hosted by the Bloomfield Barnstompers, 53 boys and girls attended and are already making plans for the next weekend affair.

festivals is no problem. Alex McClelland calls for the group.

Silver Spurs European Tour

A group of 24 high school students, along with Director E. S. "Red" Henderson and advisors Virginia Wakefield and Gail Stolp and equipment director Don Baggarly, flew from Portland, Oregon, last June 12 for a six-weeks tour of seven overseas countries. They were welcomed with open arms by audiences and at the close of many performances were enjoined to "come back next year."

These young dancers presented a program of North American Folk Dances including a variety of dances from Mexico, square dances, waltzes, contras and quadrilles, Philippine and Hawaiian dances and show numbers.

The tour was scheduled by the American Heritage Association of Lake Oswego, Oregon, and homestays were arranged for the Silver Spurs in Scotland, England and Germany.

A truly interesting experience for the group was a few days spent behind the Iron Curtain. Their performance was greeted with cheers there, nevertheless the young people were delighted to return to the free world and expressed their pleasure by breaking into a spontaneous rendition of the Flag Salute and the Star Spangled Banner. They noted the contrast of smiles by the people, the difference in window displays, flower gardens and fountains.

Although the Silver Spurs are busy with plans for a tour of the Eastern States and Canada this coming summer and assisting to make Expo '74 in Spokane a huge success, they are hoping they will be able to return to Europe in 1975.



DO THIS and You'll be a Smoother Dancer

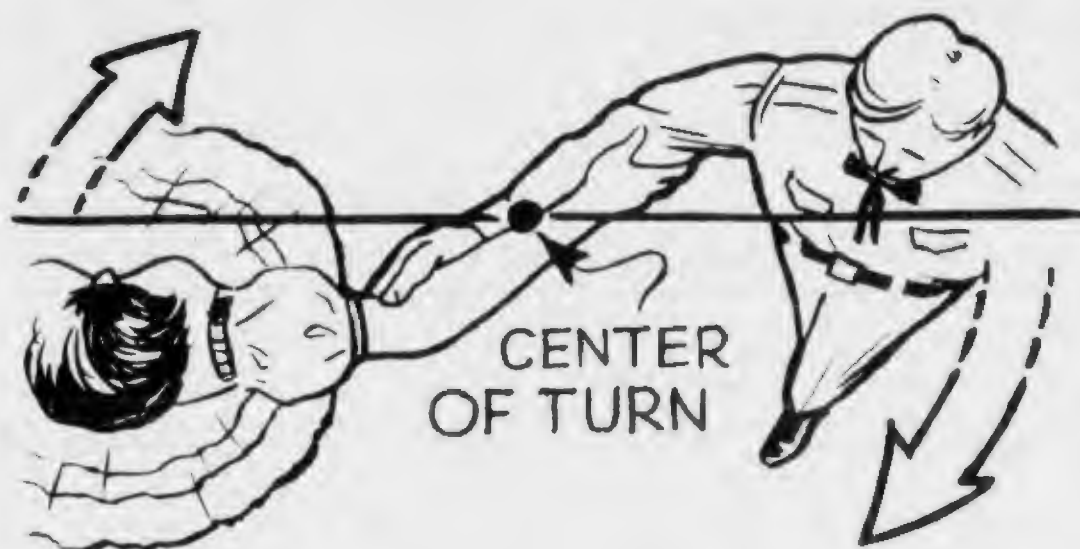
NUMBER

4

ARM TURNS

So much of square dancing depends upon two people turning each other by the right arm or the left. A Do Paso, Allemande Left, and a Turn Thru are just three examples where this movement is in constant use.

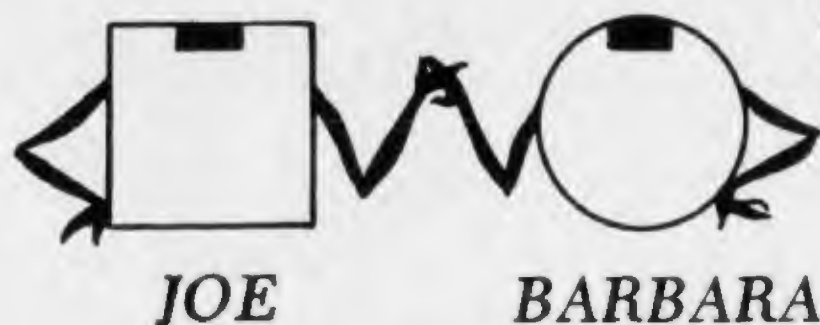
The forearm turn should be a comfortable, non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. Both the man and lady should hold the hand almost flat against the other's arm.



The center of the turn will be at the joined arms so that while turning each dancer moves equally around the other.

TAKE A GOOD LOOK

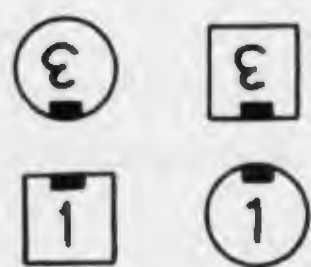
a feature for dancers



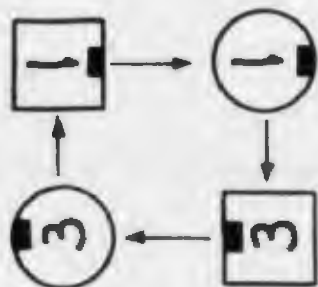
JOE

BARBARA

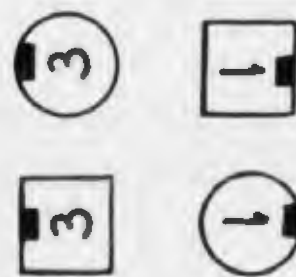
According to Joe and Barbara,
Walk and Dodge means
exactly what it says.



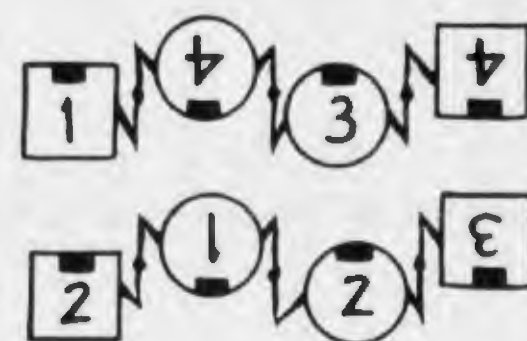
(A)



(B)



(C)

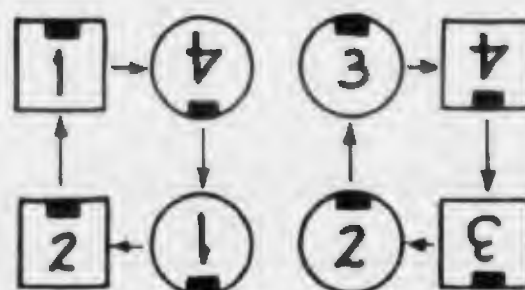


(D)

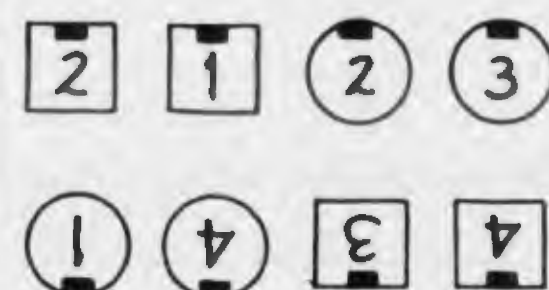
BARBARA: Names of some of the square dance movements are funny. Some tell you what to do while others are plumb ridiculous. Whether a person likes the call Walk and Dodge or not, the title certainly does tell you what to do.

JOE: The description that we've been given of this movement goes something like this. "From two parallel (right hand) ocean waves, dancers who are facing in walk straight across the set while those facing out dodge or side-step without turning, directly to their right to fill the space vacated by the person walking across. The same would hold true from a left hand ocean wave setup except that those facing out would simply dodge or side-step, without turning, to their left and into the vacated spot."

BARBARA: We found that this worked equally well with two facing couples (A) who would first do a Curlique (see SQUARE DANCING September, 1970 issue, page 16) ending so that each man is facing the back of his original partner (B). Following the arrows the ladies who would have been facing out side-step or dodge to their right to fill the vacancy left by the man formerly beside them. The men who were facing in toward the center of the foursome simply move forward to



(E)



(F)

take the place of the person who was standing in front of them (C).

JOE: Doing this from two parallel right hand ocean wave formations (D) is a simple matter. By following the arrows (E) those facing into the center of the action simply move forward while those facing out side-step to their right with the result that they end up with two lines back to back, two men together, two ladies together in each line (F).

BARBARA: It's hard to say how long a movement of this type will stick around but we have encountered Walk and Dodge at several area workshops recently. (Callers who are interested will find some good drill material on Walk and Dodge on page 57 of the Workshop.)

Brainstorming Session at the 21st National

(Continued from the January issue)

Last month's portion of this report from the 21st National Convention discussed the subjects of enthusiasm and cueing in round dance groups. The report continues with a number of other topics, beginning with the square dance caller's attitude toward rounds.

THE SUCCESS OF an integrated program depends mainly on the caller's *attitude, dancing ability and his teaching and programming strength*. This can range all the way from open ridicule to toleration, to over-emphasis. Some callers who initially failed to recognize the growing importance of round dancers may be "embarrassed" about reversing their position. Perhaps they fear the teasing they may receive from dancers who know of their earlier stand. In some cases callers have been unduly influenced by the "loud vocal yells" of *no round dancing*. Actually, a caller should be just as firmly resistant to these people as he should be to the "go-go" round dancer who attempts to "have his own way."

There is a tendency for those who were round dancing at square dances to quickly take the "best spots" on the floor and form their own squares. *No round dancer should ever be guilty of this gross lack of common courtesy*. The caller can help. Believe it or not, but the dancers can sense if he is just riding on the fence—he must cross over. The square dance caller who wishes to maintain a strong position in his field *must prepare himself for sound leadership in both squares and rounds*. He must maintain a conservative but enthusiastic attitude toward the "offspring" activity.

Common Rounds in a Given Area vs Go Your Own Way

Go your own way means you're going to be a "loner" and actually buck the majority. The area is dancing "Let's have fun together" but for your group it's "No, not us!" The result is

an increasingly great variation in what is being danced in various areas. Dancers and instructors alike when visiting other areas often find that they know less than one-third of the routines programmed by their hosts.

All round dance teachers should affiliate themselves with the local callers' association if eligible to do so. This contact helps maintain a sensible perspective in regard to the over-all activity and hold the two phases together. Then too, a common round dance can best be chosen at such an association meeting. Wise and impartial voting and full cooperation in using the accepted round dance spells the difference between the success or failure of the round dance activity in any given area.

Professional Friction

What are round dance leaders? They are really salesmen. They do not go around pounding on doors—they must depend on people coming to them. They do not have a tangible item to show, they sell services. This type of salesman must first sell themselves. They must be able to get along with people. Round dance leaders are all *self-appointed authorities*, each with *different qualifications*. There are various reasons for being leaders, the one most often heard is that friends more or less forced them into it.

The main reason for friction between leaders is insecurity. When the new teachers start out, no matter for what reason, they can't help but be insecure. They realize that they do not have the knowledge of the more "seasoned" teacher. Perhaps in trying hard to build an ego they feel they must put someone else down. They feel that they have something to offer that the older teacher doesn't have or they would not be teaching.

The older teacher feels that the new teacher is unqualified so they must be put down. We frequently hear "they took our dancers." This

is funny because *who owns anyone?*

Most leaders are extroverts to start with. So here we must take inventory of ourselves. If we are to be a success we must be able to get along with people as a whole, so where better to start than with our associates. Make it a project to get along with everyone. Kill them with kindness. Smile on the outside even though you are crying on the inside. Humility is the greatest factor in getting along with people. Accept advice. You don't have to use it, you don't even have to agree. But don't let the other person know. Feel that everyone has something you want. Offer your services—don't force them. As soon as we are certain that we know it all and no one has anything else to offer us we have reached the top—goodie! Now there is only one way to go—down—and this route is much faster than the route up.

Never run another teacher down to the dancers. They may feel compassion for him and wind up leaving you. Sometimes they can start the friction, sometimes a story can grow unnecessarily.

If you want to have some real fun over this friction bit with teachers in a different area,

when you are out of town, have a party and invite them all. They won't stay away and you may be the one to bring two people together who have been separated by some "foolish notion."

Remember—wherever you go, whatever you do, someone watching wants to be like you. Don't disappoint them!

Togetherness—Rounds and Squares

Rounds and squares *do* belong together. They appeal to the same type of people and one complements the other. Traditionally they have been together for many years. A combination program is better balanced with more interest and variety. At clubs and festivals it has more visual interest for spectators who may be potential candidates for classes. Rounds between square tips provide the caller with a reasonable rest break of measurable length.

People who are primarily round dance oriented are not so apt to drop squares if they can do rounds between tips. Some square dancers know just a few easy rounds and enjoy doing them. If rounds are dropped at the square dances there is little chance that these
(Please turn to page 78)



Charlie and Marge Carter, Columbus, Ohio

A YOUTHFUL EXPERIENCE turned dancing into an unpleasant word for several years for Marge Carter. Lassoed as a date for her big brother's bashful friend to attend the Senior Prom, Marge had her knuckles and knees scrubbed and was taught how to do the box step. Unfortunately for Marge, just before the dance the bashful date learned a new step from his big sister and completely forgot how to do the box step. His new step changed the color of Marge's red knees to black and blue.

Years later when the big brother announced that he was teaching square dancing, Marge

ran and hid for several years. Charlie and Marge felt that they were too busy coaching little league ball, fishing, camping and going to football games, but they finally consented to try ten lessons.

Perhaps Marge was a little more fascinated than the average square dancer when she started watching the round dancers. Not only was each couple doing a step in unison but the whole group looked like they were doing something similar to that old box step.

Charlie and Marge began teaching rounds in 1961 and have had a basic class each year since 1964. They have taught at two Nationals and three State Conventions, and are on the Fun Fest Spring and Fall Staff at Fontana Village, North Carolina. Charlie is a member of the Physics Department at Ohio State University.

The Carters only son, Steve, dances in their club and renews his free membership when he requests either "The Last Waltz," "Symphony," "Bicycle Waltz," "Baby Mine," "Lovin' Cha Cha," or "Bluebird Waltz," all dances from the pen of Charlie and Marge.

The Dancers

Walkthru

HINTS FOR HAPPY DANCING

Our heading is also the title of a booklet put out by the Square and Folk Dance Federation of Washington last March, to be distributed to all member clubs of the Council.

Mimeographed on standard 8½"x11" paper, the pamphlet is some 16 pages long and lists things the Council can do for the clubs and tips the clubs might do for their dancers. Etiquette containing suggestions culled from the pet peeves of many local dancers are included, along with highlights from three talks given a year ago at a Square Dance Leadership Seminar. These talks include the topics of "Principles of Club Organization", "Responsibilities of Club Officers" and "Teens in Square Dancing" (given by a teenager who knows whereof she speaks as she is both a dancer and a caller).

It is always helpful to an area to get the word out to the field and not limit it just to those who may attend a meeting. This booklet is one attempt to do this.

A PETTICOAT TREE

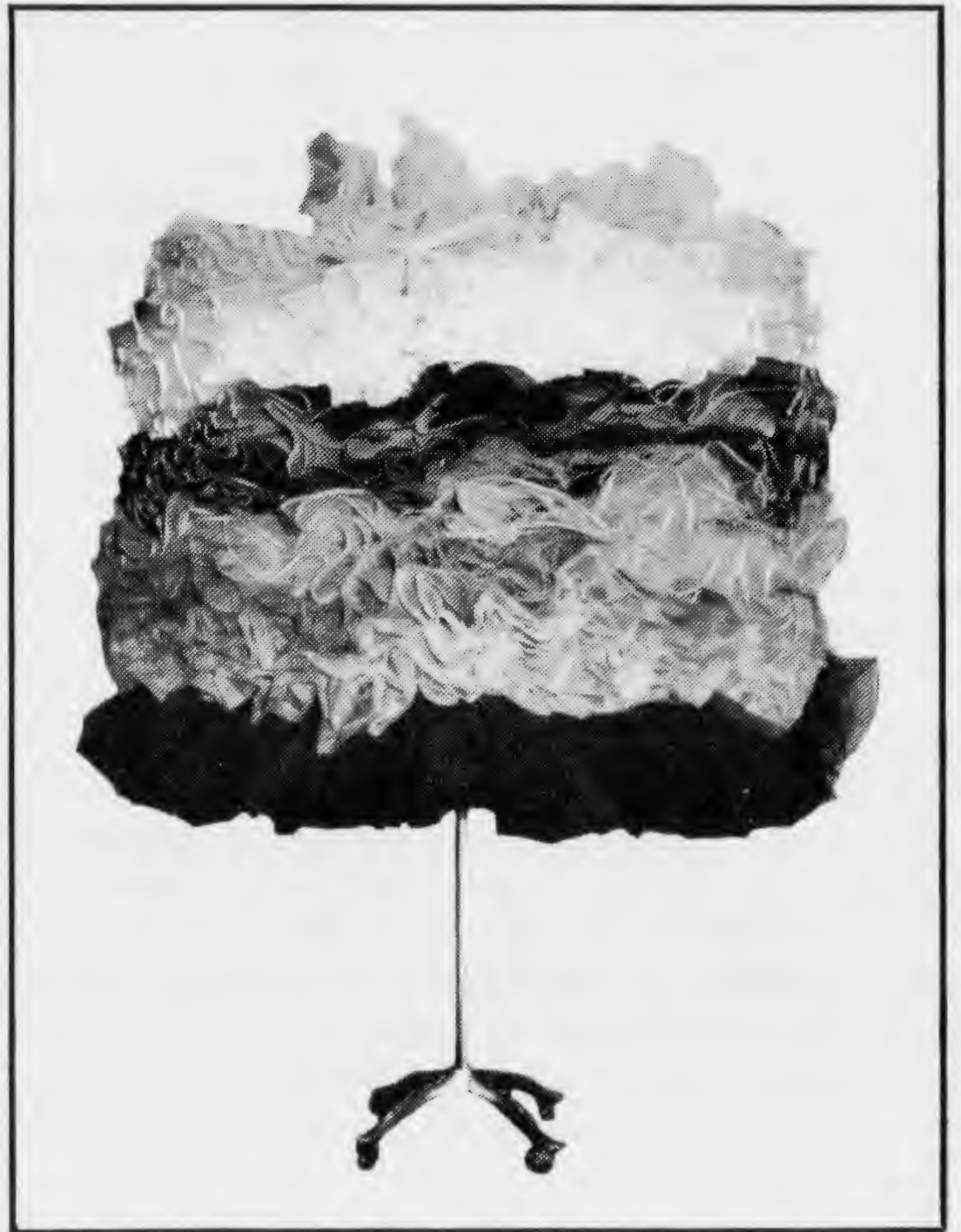
WE'VE HEARD OF MANY different ways of storing petticoats, from hanging them from the ceiling to storing them in boxes under the bed, but this is the first time we've heard of a petticoat tree. Harold DePeel of American Falls, Idaho, dreamed up the idea for his wife, May, so that she might keep all her petticoats together. It turned out to be a most unusual and colorful conversation piece.

Harold started with the bottom of an old dress form but also suggests that the support stand of a Christmas tree with a broom stick for the upright piece might serve as a foundation. Next he cut a 14" circle from one-quarter inch plywood and drilled eight small holes into it equally spaced around the perimeter and

about one-half inch in from the outside edge. Eighth-inch nylon cord was then secured into each hole and tied to a Hula Hoop, making a firm top and a level bottom for the petticoats.

A hole was cut in the center of the plywood board and a piece of aluminum pipe (24" long) placed into this hole and over the upright structure of the foundation. A cloth cover, made with a zipper opening, slides over the pipe to protect the petticoats.

The number of petticoats hung on the "tree" is determined by the height of the pipe.



Further instructions for this petticoat tree may be obtained by writing to Harold DePeel, 267 Tyler Street, American Falls, Idaho 83211.

The WALKTHRU

JOINING or BELONGING

By Ken Rollins, Editor, *Square Dance Tips*
Shelby, North Carolina

We sometimes use the phrase (quite unfortunately, I believe) "joining the club," and sometimes we speak of "belonging to the club." There is a most significant difference between joining and belonging. When you join, you are merely attached. When you belong, you are a working member.

Every club has a large number of people who "join" but who never "belong." They let the club put their names on its rolls; they attend occasionally, and they contribute little or nothing to the life and work of the club but always expect the club to be ready to respond to them in time of need or convenience. They are somewhat like hitchhikers who like to go along for the ride but would have nothing to do about any personal responsibility.

To "belong to the club" means a lot more. It means that you are a working part of the club. It is something like your arm which belongs to you. It is a vital part of your body. It responds to your call for service. It helps in all that you do. It is the means of bringing happiness not only to yourself but to others. Isn't this what it means to "belong", to be a vital member?

What have you done? Have you just "joined the club" or do you "belong"?

SPREADING the WORD

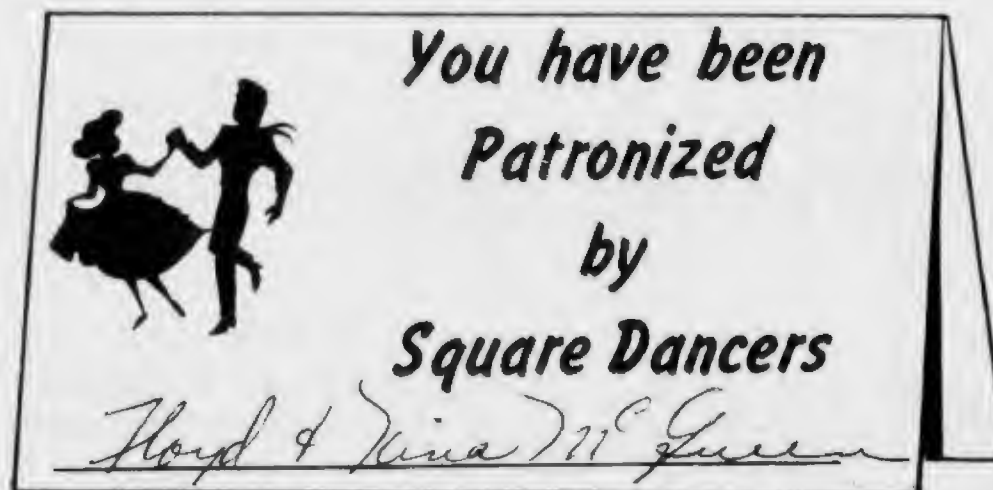
SQUARE DANCING'S too fine an activity to keep hidden. The more we can get out the word about it to others, the more people there will be to enjoy the hobby. Share the wealth is the key; share it with new prospective dancers; share it with non-dancers; share it with other fellow square dancers.

The Lansing Area Federation of Square and Round Dancers of Lansing, Michigan, has developed some innovating ways to spread this word.

Once each year, Floyd and Nina McQueen, editors of the *Federation Newsletter*, publish an information bulletin and place it free of

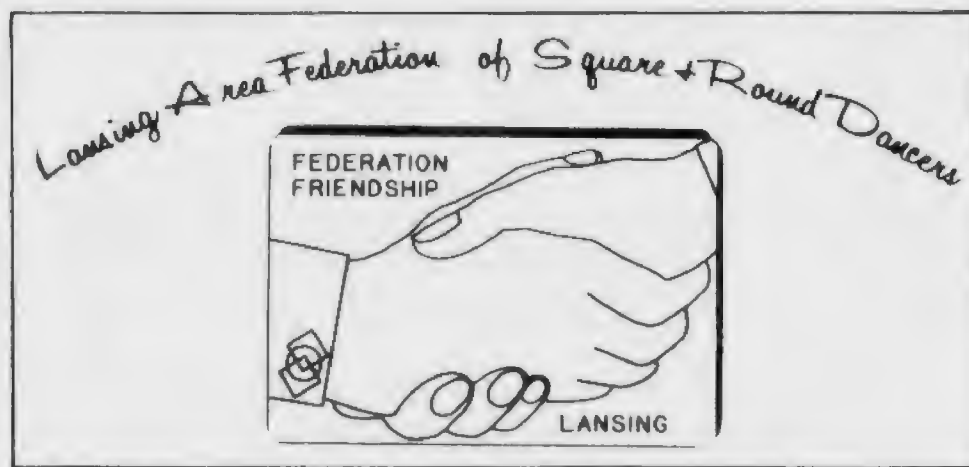
charge in the various State Highway information booths. Of two thousand distributed last year, only two dozen were left at inventory time. The inside of the information sheet lists dances in the Lansing area giving city, hall location, day of the month, time, caller and an emergency telephone number for each club. In addition each event is keyed with the following:

RDS—Rounds first half hour
RA—Refreshments available
PL—Potluck
RF—Refreshments furnished
GW—Guests welcome
MO—Members only



This handy thank-you type card lets the business world know that square dancers are among its patrons.

A second idea is a business-size card with a space left for the signature of the dancers. Dancers are encouraged to sign and enclose these cards when they pay their bills. The McQueens print these cards and sell them at their cost.

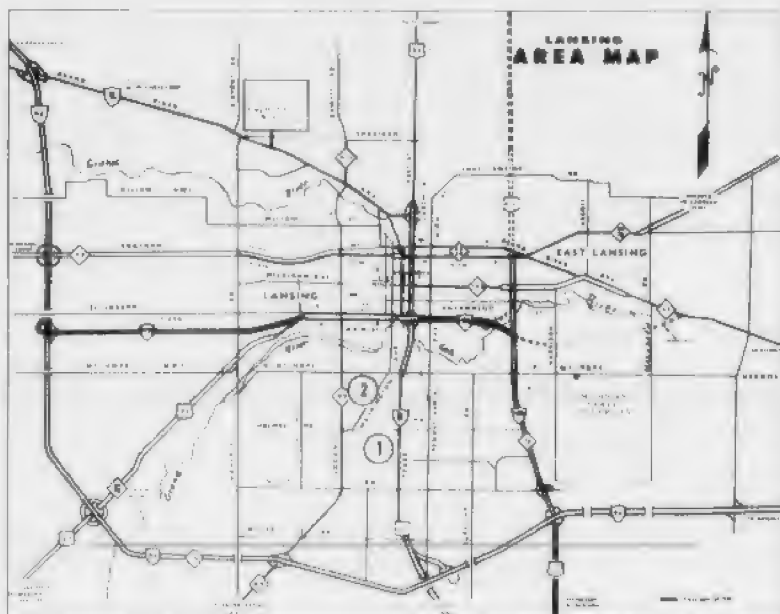


A special badge is awarded individuals completing this Friendship card.

Still another idea of the Federation is the Friendship card and badge. A tri-folded paper, easily carried in pocket or wallet, lists the Federation clubs and several special Federation dances. A square dancer signs his Friendship card and when he has danced at 16 of the listed events, he receives a Federation Friendship badge.

Attendance at any dance is indicated by the club caller or a club officer signing the

Wed. Jan. 12 - JERRY HAAG - - - - Everett High School - - - - (RDS) 7:30-10:30PM
 Tue. Feb. 15 - BERYL MAIN - - - - Everett High School - - - - (RDS) 7:30-10:30PM
 Wed. Apr. 26 - VAUGHN PARRISH - - - - Everett High School - - - - (RDS) 7:30-10:30PM
 Fri. July 7 - SAM MITCHELL - - - - Armory - - - - - (RDS) 7:30-11:00PM
 Sat. Sep. 30 - AREA CALLERS - - - - Armory - - - - - 2:00-5:30, 7:00-11:00PM
 Sun. Oct. 15 - C. O. GUEST - - - - Everett High School - - - - (RDS) 2:30-6:00PM
 Wed. Dec. 13 - DAVE TAYLOR - - - - Everett High School - - - - (RDS) 7:30-10:30PM
 (RDS) Holds first half hour of scheduled dance



① Everett High School

② Armory

The back page of the Information bulletin lists the Federation Specials for the year along with a map keyed to show their locations.

card. 43 dances are listed, making attendance necessary at less than one-third, but encouraging people to get out and mix with other square dancers.

PARLIAMENTARY LAW NEED NOT BE STODGY—Part IV

By John and Lorraine Melrose

This month we take a look at Committees, Nominations and Voting and what Robert's Rules of Order has to say about each.

TO START WITH, it's important to realize that committees have no authority except that which is granted by the vote of an organization or by its bylaws. In other words, a committee is there only to work for the parent organization.

There are two types of committees: standing and special. The former is one which is appointed year after year, for example a refreshment committee of a square dance club. It holds office along with the current slate of officers. The latter is one specially appointed for a particular job and length of existence. When its job is completed, this committee is dissolved. It is logical to assume that some special committees, for instance one working on a special dance, might overlap two club years. If this is the case, it would be wise to so state this in the committee's rules.

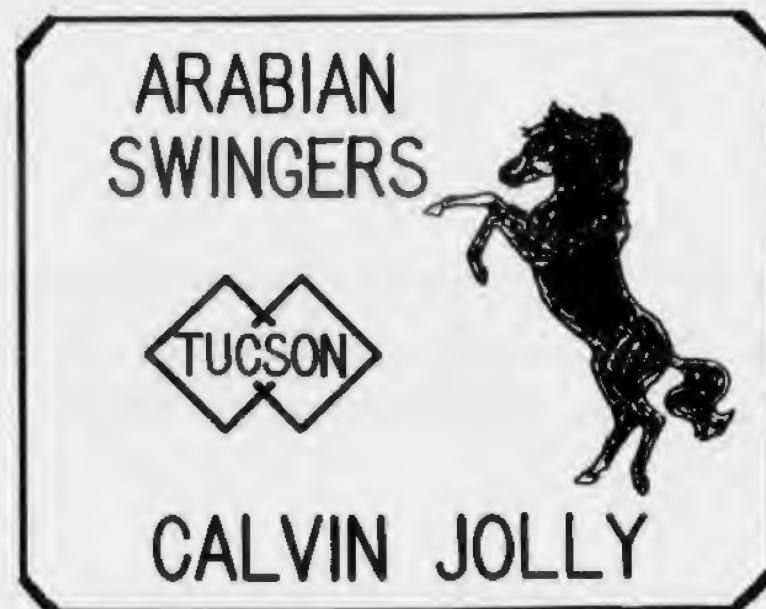
The WALKTHRU

Question: What is a quorum on a committee? A majority, unless the group has stated otherwise.

Question: Do you need to keep minutes at a committee meeting? Common sense will dictate the answer. A refreshment committee, for example, is likely to keep records only as it will assist future refreshment committees. When a special committee finds a need for notes, they should be kept brief.

Question: Can a committee file both a majority and a minority report? Yes, if the committee is not in accord with the majority report, then the minority members may file a separate report. The report of the majority of the committee is referred to as the "committee report" not as the majority report. Committees should avoid any hard feelings when a disagreement arises. (Please turn to page 86)

BADGE OF THE MONTH



Our badge for February is representative of an active area for square dancing today—that of the mobile home park. More and more mobile home centers are being built around the world and many of them include deluxe recreation halls, ideal for square dancing.

Such a location is the Arabian Mobile Home Park in Tucson, Arizona. Here both a square dance class and club are in full swing.

Named after their location, the Arabian Swingers have included a high-stepping Arabian stallion on their badge and they invite all square dancers to come and "prance" with them anytime they may be in the area.

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

FEBRUARY PARTY NIGHT



"...WHOEVER CUT UP THE VALENTINES FOR THE PAIRING-UP MIXER REALLY GOOFED THIS YEAR...NONE OF THEM MATCH!"

"...POOR OLD SMITTY, TRIES HIS BEST TO INCLUDE EVERYTHING..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



•Chapter twenty-three

Working Contras into Classes and Clubs

By Don Armstrong, Grand Cayman, B.W.I.

CONTRAS, LIKE ROUNDS, MIXERS AND QUADRILLES, are a definite part of the contemporary square dance activity. Our traditional square dance was subject to continuous modification until today's dance emerged. The changes in round dancing and mixers were also rapid and extensive and it is quite obvious that the dancer of the 1930's would find very little, other than the basic formation and a small portion of the music, that he could even recognize or hope to participate in. As people changed, so did their dance.

Square dancing today is an expression of today's people and today's living, and this, after all, is merely normal evolution. However—contras and some quadrilles have not evolved so rapidly, and their use today provides a most enjoyable interlude, or "flash back," to our traditional background. Actually, if we carefully examine the contras most generally in use today, it is highly probable that a dancer from the '30's would take one look at a dancing contra line and enthusiastically join in at the foot of the set. Contras give us a link to our dancing background, keep us in touch with a growing America, and, above all, they are FUN to learn, FUN to dance, and FUN to call.

Let's backtrack for a moment to get a clear picture of just what a contra consists of. A literal definition would probably say that a Contra Dance is a dance of opposition; a dance performed by many couples, face to face, line facing line; usually in long lines going up and down the hall. Almost everyone has, at one time or another, either danced or watched a "Virginia Reel." This is one of the many forms of a contra that was used mostly for school children.

From the caller's viewpoint, let's examine some of the reasons why contras have not only survived in almost their original state, but why they are extremely valuable as both a teaching tool and as a portion of the regular program of a contemporary square dance club. Used widely in a beginner's square dance class they will instill in the dancer not only an appreciation of our American tradition but the acceptance of different forms of music, dance formations, and calling method. Variety—which is so very important to his future dance pleasure—is firmly established as being "normal." (This is obviously why it is also an excellent idea to introduce rounds, mixers, etc. *early* in square dance classes in lieu of waiting until some time later on when the transition will be far more difficult.) As a teaching tool, contras are unsurpassed in creating a dancer who executes figures *without rushing*. He develops a sense of pace which carries over into adjusting to other timing without effort. Right along with this the dancer also develops a sense of "positioning himself" at the end of each dance action that carries over into a consciousness of positioning himself properly in squares.

Contras give the newer dancers a chance to execute figures that they are learning within a rigid timing structure and to strictly phrased music. The musical fence provided by this phrasing helps to have all the dancers in the class start and finish a figure at the same time—this expedites teaching. The “long line” formation seems to make it more obvious when one person or one couple ends up over on the other side too soon or too late, or ends up facing the wrong direction. Just these few points, and there are many others too, including the ability to use odd numbers of couples (for example when there are three couples left and all the squares are full) indicate why contras are a very valuable teaching tool. But there is one great asset obvious to many square dance teachers—the fantastic pleasure the class dancer gets from the realization that he and his entire contra set has been able to execute a dance almost perfectly because it was strictly timed, easily understood, and easily achieved through repetition to music that assists in telling them when to begin and when to end each and every action. This, of course, could and does apply to the contras danced in clubs. (Please refer to Chapter Twelve—Variety, November and December, 1971.)

No one can supply a painless injection or a simple capsule for you to swallow which will give you all you need to know about contra calling in a few simple lessons. It didn't work that way for square dance calling either. But if you will study the following material, and, if you will try it in your next series of classes, it will provide you with a method which has proven itself to many callers, both here and abroad. Pay particular attention to the fact that you must learn to dance Contras before, or as you practice, calling them. Many callers find it helpful to dance to the called side, practicing their calling while dancing. As you and your friends teach yourselves to dance contras, you will learn how to teach them to others. Calling them, cueing rounds, and calling quadrilles are all exactly the same.

Why Use Contras?

When should you, as a caller/teacher, use contras during your classes? What contra should be used first, etc.? How many different contras should be included in an average 10-week course? For some recommendations on these three questions, first refer to The Sets in Order “Caller/Teacher Manual” for “The Basic Program of American Square Dancing.” Please examine pages 86 and 87. Study this material thoroughly, practice it, listen to the flip sides of Broken Sixpence, (Shaw #155) and Slaunch to Donegal, (Windsor #4138), and also obtain the very inexpensive pamphlet entitled “Contra” referred to on the last page of the same manual. If you have never called contras before, the suggested records, manual and pamphlet will give you plenty of good solid material to enable you to get a few of your dancing friends together for workshop sessions which will be fun for both you and them. If you have never called contras, your first step should be to learn to *dance* them—either at home with your friends or by attending a dance Institute that includes contras as a part of the regular program. If you do this at home, try this: Study the recommended material, listen to the called side of the records, then walk yourself and your friends through the figure, and then—*dance*. From here you can move right into your class group and simply practice ahead what you plan to use each time—similar to what you undoubtedly did with your first square dance calling.

Now turn to page 6 in the “Caller/Teacher Basics Manual” and refer to the outlined portion entitled “The Fifty Basics in Their Order of Teaching.” Note that

in the third night of class all of the basics found in the contra "Slaunch to Donegal" (page 87) have been presented. Immediately after you teach the "right hand star" and "back by the left", use "Slaunch to Donegal." This adds a bit of spice that reviews for you these same stars, Right and Left Thru (19), Ladies Chain (17), Allemande Left (14), and Swing (6). Slaunch to Donegal uses no "strange actions", has no "actives and inactives" and about the only thing to point out is the fact that there is one couple at the head and foot of the set that get "left out" of *one* of the right-and-left-thrus on the "Slant to the left" call. (They simply *wait* until the "Straight across, right and left thru" call occurs and get back into action.) *Repeat the same dance again on the 4th or 5th class night—or on both nights.*

SLAUNCH TO DONEGAL

By Ede Butlin

Couples facing across the set, all active

- — — —, — — Allemande left
- — — —, — — Swing your own
- — — —, Slant left and right and left thru
- — — —, Straight across right and left thru
- — — —, — — Ladies chain
- — — —, — — Chain back
- — — —, — — Left hand star
- — — —, Right hand star back to lines

THE NEEDHAM REEL

By Herbie Gaudreau

1, 3, 5, etc., active and crossed over

- — — —, With the one below you do sa do
- — — —, — — Now swing that girl
- — — —, Down the center go four in line
- — — —, Wheel around in couples and come back up
- — — —, Bend the line, two ladies chain
- — — —, Turn the girl and chain on back
- — — —, — — All cross the set
- — Turn alone, those who can do a right and left thru
- — — —, With the next below you do sa do

On the sixth night plan to use "The Needham Reel." For music use a familiar, not too fast, strongly phrased, hoedown—or try "Chinese Breakdown" (SIO 2123) and slow it slightly. Review your reference study first, then remember that the "one below" is the same as "facing corners" or substitute (the first time or two during the walk-thru and the call) "face your corners and do sa do" for the call as printed "with the one below do sa do." Remind the *men* to place the lady they swing on their right when the swing is completed and that "Down the Center" is *away* from you—the caller. The "turn alone" is vital. Try saying it this way—"Pass thru across the set, don't touch anybody, now turn alone." On the call—"—those who can right and left thru" just remind the *men* to take the girl on their *right* and ignore the girl on the left. It will sometimes get a chuckle or two, but it works. Then *call it and have fun*. Again, *use the same dance on the 7th night and either this one or Slaunch to Donegal on the 8th night.*

BROKEN SIXPENCE

By Don Armstrong

1, 3, 5, etc., active and crossed over
— — — —, Face your corner, do sa do
— — — —, Just the men do sa do
— — — —, Just the ladies do sa do
— — — —, Active couples swing in the middle
— — — —, Now, down the center four in line
— — — —, — — Turn alone
(come back to place) — —, Bend the line, rear back, circle four
(circle to the right) — — star right the other way back
— — — —, With the one below, do sa do

The ninth night is a good time to introduce a contra in which both the action and the music have a slightly more "traditional" feeling—"Broken Sixpence." Once again *review your reference material* so that *you* understand when to tell the dancers to "cross at the head" or "cross at the head and foot." This call occurs every *second* time you call the complete figure. If the sets are comprised of an even number of couples you simply have the dancers cross at *both* the head and at the foot at the same time. However, if the sets—(or even one of the sets) have an odd number of couples then you simply call the cross-at-the-head every second time thru the figure. But, remember to instruct the dancers that when they reach the foot of the set they must remember to cross over *on their own*. For the first time in this dance the dancers will hear the call "active couples —." In this dance it is easy. When the formation is complete and the 1st, 3rd, 5th, etc. couples have crossed over and the set is all ready to go, just point out that *when all are facing their corner*, those who are facing *down* the set are *active*—this remains true throughout the dance as each time the new figure starts with a do sa do with the one below (corner) the "actives" are able to identify themselves. After the first time thru the dance try adding the word "new" so that the first call reads "with the *new* one below, you do sa do."

Go to the Familiar

For the tenth night of the class use the contra which seemed to be the one which the group enjoyed the best. This will naturally vary from group to group. As it is strongly recommended that rounds and mixers also be introduced during these same ten classes try using the 2nd, 5th, and 8th nights for this purpose.

Now let's assume you are going to train this same group of dancers and carry them into the material covered in the Sets in Order "Caller/Teacher Manual" for "The Extended Basics Program of American Square Dancing." To do this merely requires an extension of what you did in their beginners class. It is a matter of knowing what, when, and how to teach the added contras and the actions contained in them. To make this easier for you to do, the dances which will be recommended have, with one exception, been recorded and are available with a flip called side for you to first study them, flip and practice your call. (The one exception, "Watermelon Time" is given on page 87 of the "Fifty Basics Manual" which you already have, and is covered in the Style Lab section of the May 1970 issue of SQUARE DANCING Magazine.)

The "Extended Basics Program" recommends a series of 20 additional square dance class nights, so refer now to page 3 of the Manual. An outline is given

below which will suggest that you introduce eight new contras during this class series. *The order of presentation, and the "review" nights scheduled, are important.* If properly presented, your dancers will have an excellent knowledge of contra dancing when the group graduates, and be far better square dancers as well.

Contras to be used during the "Extended Basics" Program

- 11th Night*—Review one of the three Contras used in the Fifty Basics Program but *not* the same dance done on the 10th night.
- 12th Night*—"Aston Polka Contra" (Shaw #187)
- 13th Night*—Review the one dance not yet re-done from the Basics Program
- 14th Night*—Review "Aston Polka"
- 15th Night*—"Homosassa Hornpipe" (Shaw #163)
- 16th Night*—Dance once again the favorite contra from the Basics Program
- 17th Night*—Review "Homosassa Hornpipe"
- 18th Night*—"Terry Lynn's Jig" (Shaw #167)
- 19th Night*—"Pretoria Circle Contra" (Shaw #183)
- 20th Night*—Review "Terry Lynn's Jig"
- 21st Night*—"Quiet Contra" (Shaw #189)
- 22nd Night*—"Watermelon Time" (Try Beaver Dam, Top #25192)
- 23rd Night*—Review "Quiet Contra"
- 24th Night*—"Queen Victoria" (Shaw #173)
- 25th Night*—Review "Pretoria Circle Contra"
- 26th Night*—Review "Queen Victoria"
- 27th Night*—"Maverick Circle Contra" (Shaw #3302)
- 28th Night*—Review "Watermelon Time"
- 29th Night*—Review "Maverick Circle Contra"
- 30th Night*—Dance the group's favorite contra

Note that in crowded halls, long and narrow halls, or with fewer than 40 dancers in the group, circle contras are not recommended. In any of these events substitute a regular contra or a prompted quadrille.

Contra's Basic Foundation

If you, the caller, will analyze both the recommendations made for the use of contras in the "Fifty Basics Program" and in the "Extended Basics Program," you will find that you have used a total of 11 contras, 2 of which were done as circle contras. This will provide you with an excellent basic repertoire of widely varied contras to take with you into club calling. If you wish to add to your list, here are a few more that are recorded with flip called sides to make it easier for you:

- "Happy Wanderer" (Shaw #185)
- "Hills of Habersham" (Shaw #181)
- "Spanking Jack" (Shaw #177)

- Then, to move up into "Triple Formation" try
- "British Sorrow" (Shaw #169) and
 - "Sacketts Harbor" (Shaw #175)

In working contras into your clubs, two totally different situations arise, and you have the material to work with in both cases. First, in assuming that you are turning a graduating class group into a new club you merely continue to use the

same material already suggested. However, it is not necessary to worry about which contra is "simple" and which is more "advanced." You just choose one from those not recently danced by the group. They are *all* enjoyable because they are used to provide smooth, comfortable, *different* dancing to music not normally used for squares. Naturally you will also add a dance or two as time goes on. Program one or two contras in each time of dancing. With your existing material you will not be repeating yourself frequently enough to cause any problems. In fact, it usually works out just the opposite. As square dancers really relax they discover that they enjoy moving to music in a favorite contra.

ABOUT THE AUTHOR—Don Armstrong, who calls the Grand Cayman Islands and Port Ritchey, Florida, "home" is at present developing a program of American Dance at the University of New Mexico in Albuquerque. The pilot program, of particular significance to Physical Education majors, will eventually be available to other campuses. A prime portion of the program, which includes squares, rounds, folk and ballroom dancing, leans heavily on a foundation of contras. The theory of contras, as Don presents it, is outlined in this chapter of the *Callers Textbook*. Don has appeared as author of other chapters of this text and is at present working on a new *Contra Dance Handbook*.

In the second case, where you are introducing contras to an existing club that has not had the benefit of dancing contras in classes, use the exact same progression, starting right from the beginning of the list with "Slaunch to Donegal." Use the same care and thought you would use in a class situation with exactly the same programming. Your teaching will be different because your emphasis will be on formation, music, and phrase, as the group will already be familiar with the basics. But the *same* system will work beautifully.

In *all* cases the recommended *flip* records have an exceptionally detailed instruction sheet which accompanies each record. They are all good, easily prompted, and very danceable contras that have been tested and are popular. If *you*, the caller, will learn to *dance* them comfortably, the teaching and the calling will be simple. So, where do we go from here?

Within your club and class work, and *after* you have become familiar enough with the contras themselves so that you can call them instinctively, the *fun* really begins. (It is not necessary to memorize every contra. After practice, keep a cue sheet handy to glance at just before you start calling.) The fun increases as you learn to vary the music to suit the dance. Many experienced contra callers use Scottish, Irish, French Canadian, military band, and "big band" sounds. Musical variety is great—but a word of caution—avoid contemporary square dance music and singing call tunes. One of the many reasons for using contras is to obtain this musical variety—something different from that to which the square dancer normally dances. Another suggestion is to avoid trying to use contemporary or "modern" dance figures and/or timing as this, too, is in direct violation of one of the purposes of using contras in the first place.

There are hundreds of reasons for using contras, but of all the reasons to use them one is outstanding—*contras are fun!*

In the coming issues more of the great names in square dancing will air their specialties as chapters in the TEXT. In the eventual reprint of this Text into a separately bound volume, chapters may not appear in this same order.

THE PATCH POCKET

By Judy Ross Smith

(Reprinted from her column, Needle Notes in *The New England Square Dance Caller*, July 1972)

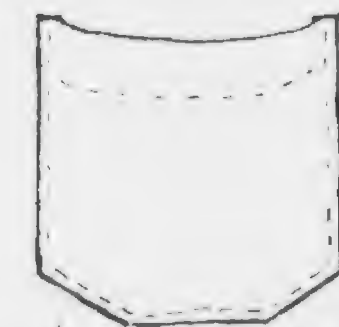


DOES ANYONE REMEMBER great-grandmother's patch pocket? It was usually in her apron and she wore that apron most of the time. That pocket was very important to her and in it she kept her hanky, a hair pin or two, some peppermints or horehound candies, and often her dentures which were handy to slip into place if someone came to call. I doubt if anyone may use a pocket for the last reason, but the other contents are logical enough for square dancers . . .

For your own pocket, you must determine the size for your needs. Decide how much must fit in, being sure to make it deep enough so that nothing falls out while you're dancing. Keep it small if possible, so that it doesn't overpower the look of your dress, and don't load it so full that it makes your skirt hang oddly.

Remember, when sewing on a plain patch allow a little easing so there is room to receive the items. Be sure to double stitch the two top corners, and I strongly urge you when doing this to reinforce under the dress with some tape, or material, so that your dress won't be torn away by pulling at the pocket top. An ounce of prevention, so to speak.

When cutting out your pocket, usually use material matching the dress and figure enough to turn under all the edges, not forgetting to hem down the top before attaching pocket to dress. Press all the folded edges smoothly under, then pin or baste in place before stitching.

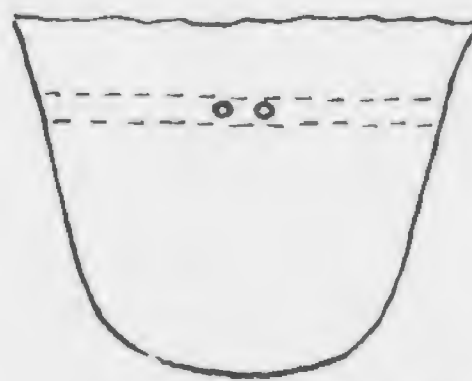


plain patch



pleated

On the pouch pocket, allow enough extra at the top (2") to fold under to make a casing for ribbon (washable) or elastic, which should be run in before attaching pocket to dress. If you plan to use ribbon and a bow, establish and insert eyelets before doing any of the work.



pouch

On a circle skirt, you might take another approach to the patch pocket by making it a very large decorative one. It might be on a plain color skirt, using a contrasting color for the pocket. Carry the theme thru to the petticoat and have that the same color as the pocket. For this skirt, kettlecloth, sail cloth or felt would work well. You could even make it a very obvious hip pocket on the back, but keep it high enough so you won't sit on it.

SASHAY THRU

INVENTIVE SQUARE DANCERS since the start of the activity have discovered an endless variety of traffic patterns that can be done by two facing couples. To name just a few of the more obvious ones, the dancer on his early nights of beginner classes is introduced to a right and left thru, a ladies chain, and a square thru. These basic figures last as staple material for him during the balance of his square dancing life. He discovers that from this position he can do a pass thru or a star thru, a box the gnat, a turn thru or virtually any movement that starts with two facing individuals.

Recently some interesting variety has come from this two facing couple setup through the introduction of Sashay Thru. In a simple form





of the movement, dancers accomplish the equivalent of a veer to the right, and, after the movement is over, are ready to move past each other's position in a half promenade or do a wheel and deal, or to accomplish any number of standard follow-up movements. Let's check out the movement as it is being done today.

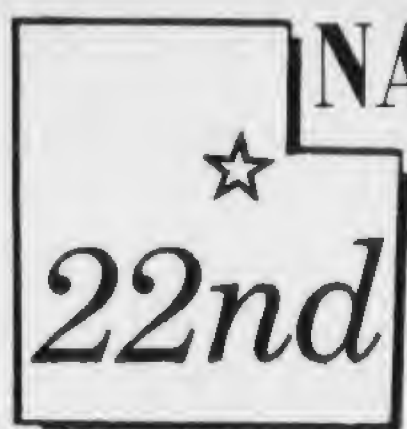
Starting with our two facing couples (1) each dancer starts a do sa do with his opposite (2). Moving back to back (3) the dancers near the completion of the movement (4) and then, instead of simply finishing off the do sa do by facing the same person once again, the two in the center (this time the men) face each other and move to the side and across,

nose to nose in front of the other (5) to end slightly offset from a two-faced line (6).

To be done correctly the movement Sashay Thru takes 8 counts. The ladies, on the end in this instance, compensate for the men's extra action and move slightly backward to position themselves ready for a partner to move up on their left.

The sashay portion of the movement can either be a side-close-side, a variation of a Grapevine or most simply the dancers will walk in the direction they are going while still facing the person with whom they do the sashay movement. Because of its simplicity and flexibility Sashay Thru may be with us for some time to come.

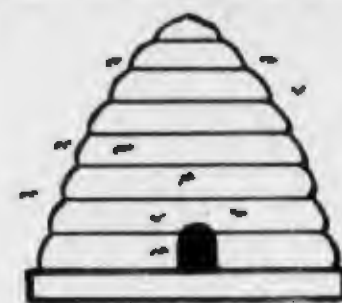




NATIONAL SQUARE DANCE CONVENTION®

SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973



SO, WHAT'S NEW IN '73? Jim and Leah Irvine, chairmen of the 22nd National being held in Salt Lake City, Utah on June 28, 29 and 30, have already come up with a list of "first ever" for the convention. What's more, they hint that just maybe there will be some additional new ideas brought in before the first tip is called.

Here are some of the plans: Challenge and hot hash workshops, in addition to the dances of interest in this area. (Better be ready to keep up.) Round dance and contra dance exhibitions in addition to the fun square dance exhibitions that help to make a National. Exhibitions will be staged in two different halls in the Salt Palace.



View inside the Salt Palace

The callers' seminars will be held in the Little Theater, which seats 700 and includes a stage for demonstrations.

Hospitality personnel will begin to operate a tour service on the Sunday preceding the Convention. A booth will also be set up to help arrivals at the airport and during the convention more hosts and hostesses than ever before will be on hand to provide constant help to those needing it.

Hotel and registration information for the convention can be had from the Director of Advance Registrations, while tour information is available from Tours—Jack and Leona Hoggan. The address for both is P.O. Box 09073, Salt Lake City, Utah 84109.

The round dance section will be enlarged to three halls plus a special session for square

dancers rounds on the main floor. Many national round dance leaders have registered and the committees are starting to build a program you will want to participate in.

A clinic by Irv and Betty Easterday on "Round Dancing for Fun and Pleasure" will be a highlight. Other clinics will include Round Dances for Square Dancers (all three days), Styling and Basic Quickstep.

A new panel subject "A National Round of the Month" is sure to produce great interest. Choreography and Terminology panels will also be held.

The Utah trail end party and other after-parties will be held in the ballroom of the Hotel Utah. The Committee is holding a block of rooms for round dancers there; do not send deposits on rooms but register now for the Convention, indicate that you are a round dancer and request your space at the Hotel Utah.

Sew and Save Clinic has been assigned an especially large room to accommodate the expected large crowds. After all, what lady would travel to a National Convention without obtaining the latest "tricks" in sewing? Got a droopy petticoat? Consult one of the Nation's best experts in the sewing circle.

The Contra Dance program has gained in popularity so that space for this event has also been expanded. Have the Teens and Singles been forgotten? No sir! But, more about them at a later date.

Utah is the State with five National Parks, wide streets, no traffic jams, an abundance of new or nearly new motels and hotels, lots of beautiful restaurants and ample room for good dancing in the new and beautiful Salt Palace. Who could ask for anything more?

If you missed the registration form in the center of the December issue of SQUARE DANCING, write to the Director of Advance Registration, P.O. Box 09073, Millcreek Station, Salt Lake City, Utah 84109. They'll be happy to send you additional forms. But do it now and start planning to square dance and vacation in the center of Scenic America.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

British Columbia

Vancouver Island Western Square Dance Association reports a very successful 1972 Square Dance Week. The Port Angeles excursion, one of the events held, was booked solid before the closing date. Area dances for the week were also very well attended.

The 19th Annual British Columbia Square Dance Jamboree at Penticton is well into the planning stages. This event which is held in Kings Park, is scheduled for August 7-12 and anyone wishing information may write to Box 66, Penticton, B.C.

Panama

Last September's Jamboree in Panama City, the first such event undertaken by area club presidents and callers, was highly successful.

Dancers overflowed from the main ballroom onto the roof of El Panama Hotel at the first Panama Square Dance Jamboree

There are four clubs in Panama at the present time with the hope of establishing one or two more.

Puerto Rico

Members of a Caribbean Cruise conducted by Bob and Nita Page of California held a square dance on the deck of their cruise ship M/S Skyward on a stopover in San Juan. Five squares of dancers from Puerto Rico joined the group and twenty squares dancing on the top deck of the ship created quite a bit of excitement. The Puerto Ricans have organized their own square dance association and have big plans for their own first festival next Fall.

Texas

Lubbock Area Square and Round Dance Federation will hold their 1973 Festival April 6 and 7 at the Fair Park Coliseum. Marshall Flippo and Gary Shoemake will call and conduct the square dance workshops with Jack and Darlene Chaffee in charge of the round dance program. A door prize, to be given away at the Festival, will be a round trip flight to the National Convention in Salt Lake City, Utah, plus three nights lodging.

Rhode Island

Advance registrations are being accepted for the 14th New England Square and Round Dance Convention to be held in Providence on April 27 and 28. Forms may be obtained by writing Advance Registration Director, Box 6127, Providence, R.I. 02904.

Arizona

Sponsored by the Phoenix Parks and Recreation Department, the Valley of the Sun Square Dance Organization invites all dancers to attend their 26th Annual Festival. The



ROUND THE WORLD of SQUARE DANCING

event will be held February 23 and 24 at the new Phoenix Civic Plaza Convention Hall which has over 50,000 square feet of dancing area.

New Brunswick

The University of New Brunswick at Fredericton was the scene of the 3rd Maritime Square Dance Convention held in November. 414 dancers from the Provinces of Prince Edward Island, Nova Scotia and New Brunswick enjoyed the dancing in the three halls as well as the non-dancing events. Chairmen for the event were caller Warren Hawkins and his wife, Barbara.

—Joe Goldston

Georgia

Some 1500 dancers were in attendance at the First Annual Convention of the Georgia State Dancers Association. Held at the Macon Coliseum on September 22 and 23, the event was a success from start to finish. Dancers representing clubs from all sections of Georgia and ten other states were welcomed by Governor Jimmy Carter and Macon Mayor Ronnie Thompson.



Georgia's Governor Jimmy Carter, a square dancer himself, surrounded by dancers at the first Georgia State Convention

As usual, many friends from the past as well as many new faces were in evidence at the Eighth Annual Jekyll Island Jamboree. The group thoroughly enjoyed the dancing, workshop and hash sessions which were held at the Aquarama and Carriage Inn. Bob Bennett, Rod Blaylock and Audie and Clara Lowe extend a special "thank you" to Bow and Swing and the Florida Times Union as well as

SQUARE DANCING for helping them to publicize the Jamboree. Next August 17-19, 1973 are the dates set aside for the Ninth Jekyll Island Jamboree.

The 2nd Annual South Georgia Jubilee is scheduled for March 16 and 17 at the Garden Center in Valdosta. Bob Bennett, George Hinkel and Bobby Hollis will call the squares with Audie and Clara Lowe in charge of rounds.

The duPont Operations Recreation Association of the Savannah River Plant will hold its 7th Annual ORA Spring Swing at Bell Municipal Auditorium in Augusta on March 10. Don Belvin will be the featured caller with Harold and Judy Hoover directing the rounds. An afternoon workshop/dance is also planned with Doug Jernigan as host caller and all local callers are invited to participate. —Dan Martin

North Carolina

A number of events are scheduled in various areas throughout the state in the coming months. North Carolina Federation Winter Festival will be held in Shelby on February 17; the Annual Snowbird Jamboree is slated for Gatlinburg (Tenn.) February 9 and 10; March 9 and 10 are the dates for the Annual Mardi Gras Festival at Charlotte; Federation Annual Tar Heel Square Up at Winston Salem will take place on March 23 and 24; and the Asheville Spring Festival is scheduled for May 5.

Hawaii

The square dance clubs of the Islands had a busy Holiday Season. Koral Kickers and Windward Whirlers held a Toys for Tots dance to which all dancers were invited, admission being one toy per person. A great many underprivileged children in Hawaii had a mighty wonderful Christmas. The next big project is the 9th Annual Aloha Square Dance Convention to be held February 9-11. Everyone is looking forward to a great turnout.

Nova Scotia

Metro Square Dance Council will present the 9th Atlantic Jamboree on April 14 at Dartmouth. Guest caller will be Garnet May from Belleville, Ontario.

Thailand

The Bangkok Klonghoppers have been "busy as bees" these past few months with one exhibition after another, the highlight of which was appearing on Channel 3 Color TV to dance on a very popular local show. A begin-

INTER-FAITH FLOOD RECOVERY

MARKET AND MAPLE STREETS
KINGSTON, PENNSYLVANIA 18704

October 30, 1972

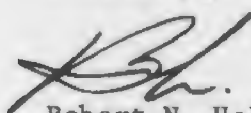
J. A. Murphy
463 North 8th Street
Stroudsburg, Pennsylvania 18360

We were pleased to receive notice of your Benefit Dance being held November 12th. It is efforts such as yours that will help keep the recovery effort here in Wilkes-Barre alive until the job is done.

I have no idea who organized the Benefit Dance but we will be eagerly looking forward to a report from you.

God bless you for your continued interest.

Sincerely,



Robert N. Hallett
Director



A benefit to aid victims of the floods in Pennsylvania last year raised a welcome \$1,348. Authorized to produce the dance by the Inter-Faith recovery program (left) the view at the right shows Robert Hallett receiving the check from Jean and Jim Murphy and Jeri and Gene Reed. Leisure Squares organized the benefit and were joined by their neighboring Pocono Squares.

ners class of two squares keeps them hopping as all the dancers are filled with enthusiasm for America's favorite pastime. Several interesting events have been planned for the coming year, so anyone planning a stop-over in Thailand is invited to dance with the Klonghoppers. Contact R. L. Ballinger, Conoco of Thailand, G.P.O. Box 1657.

Ontario

Another very successful summer dance was held at Elgin and Margaret Blakely's "potato barn" near Alliston. As usual, guests came from as far away as Florida, Texas, Pennsylvania, New York and the Province of New Brunswick. Over 40 squares were in attendance and many dancers stayed to enjoy a weekend in this lovely part of Ontario. This year's affair will be held July 21st and the Alliston Swinging Eights invite all dancers to attend.

A very informal "Dance 'n' Talk" session was held late in October, sponsored by the Ottawa Square and Round Dance Association. This meeting was primarily for club executive members, however other dancers were welcomed as well. A short dance got things underway, then everyone gathered in groups where ideas were exchanged and problems discussed by representatives of 16 clubs from the surrounding area. Although this is just the second such gathering held here, these sessions are proving very effective and worthwhile and

more are in the planning.

—Moe Purdy

Northern Ontario Square Dance Association will hold its 4th Annual Convention in North Bay on April 13 and 14. The place is Chippewa Secondary School and callers Gino Gerbasi, Cliff Willichuk, and John Morley will take part in the program. Tim and Dorothy Brennan will conduct round dancing.

Connecticut

At the November meeting of the Springfield Area Callers Association letters were read from Bev Dodge, Education Chairman of NECCA, concerning the Specialist Program and a like program offered by Stan Burdick. Another letter of interest was one received from Russ Moorhouse, Chairman of WMSARDA, concerning Beginner Dancer Indoctrination. The group will publish a Caller Directory soon.

—Wayne Barrup

Indiana

The Country Cousins Guest Caller Club will meet for the Winter-Spring session of fine callers. On the schedule are Howard Moore, February 22; Tom Trainer, February 17; Jack May, March 8; Joe Chiles and Chuck Peel, March 31. The Steeds will coordinate the rounds for the two plus two programs at Melody Acres, Markle, Indiana.

New York

With the goal of 87 squares membership in the Northway Squares nearly reached, plans
(Please turn to page 80)



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FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



February, 1973

SOON TO CELEBRATE his 25th year as a square dance caller, Johnny Davis of Erlanger, Kentucky, is our host this month on our mythical square dance tour. So let's be off to the Bluegrass Country and join one of Johnny's thirteen clubs for an evening of dancing pleasure. He offers here a sample of some of the figures he'll be calling for us, not necessarily original but those calls he enjoys doing.

Heads go forward
Curlique
Boys run around one girl
Curlique
Then scoot back
Boys run around one girl
Square thru three quarters round
Allemande left

Heads go forward
Curlique
Cast off three quarters round
Fan the top when you come down
Swing thru
Turn thru
Allemande left

Head couples flutter wheel
Curlique and
Boys run
Circle four with outside pair
Head gents break to a line
Forward eight and back with you
Forward again
And curlique
Everybody triple scoot back
Boys run around one girl
Square thru three quarters round
Allemande left

Head couples square thru four hands
Face the sides
Spin the top
Turn and left thru
Flutter wheel
Half square thru
Trade by
Spin the top
Turn and left thru
Flutter wheel
Half square thru
Trade by
Allemande left

Heads square thru four hands
Do sa do to an ocean wave
Swing thru
Boys trade
Swing thru
Girls trade
Girls run
Bend the line
Square thru four hands
Grand right and left

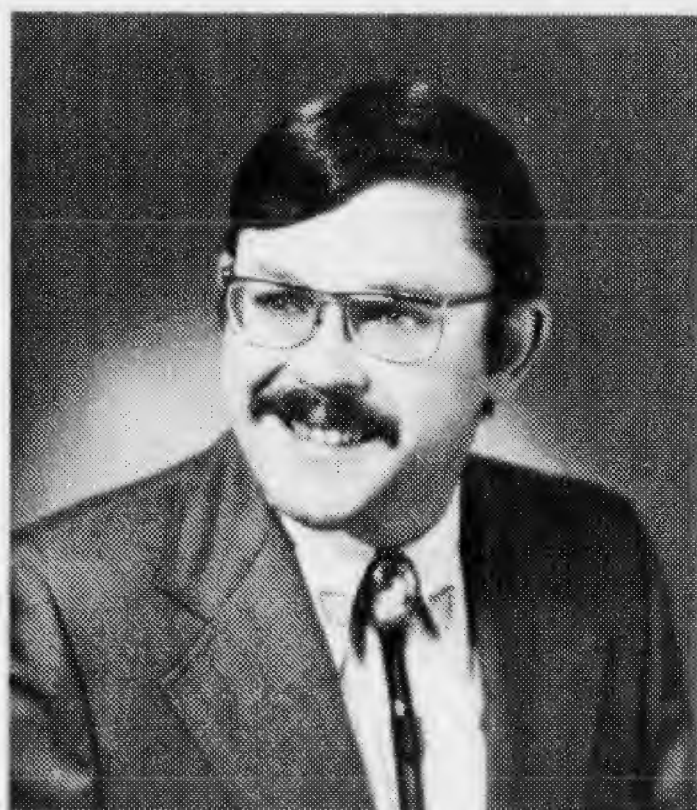
Heads to the right
Circle to a line
Pass thru
Tag the line
Face in
Pass thru
Tag the line
Face in
Square thru four hands
Centers pass thru
Centers in
Cast off three quarters
Pass thru
Tag the line
Face in
Pass thru
Tag the line
Face in
Square thru four hands
Centers pass thru
Centers in
Cast off three quarters
Then curlique
Boys run
Allemande left

Promenade don't slow down
Head couples wheel around
Then curlique
Triple scoot back
Boys run around one girl
Star thru
Pass thru
Round off
Allemande left

Promenade don't slow down
All four couples wheel around
First and third backtrack
Square thru four hands round
Boys turn back
Ladies chain on a double track
Same girls you
Dixie style to an ocean wave
Slip the clutch
Allemande left

Head couples flutter wheel
Sweep a quarter
Pass thru
Spin chain thru
Girls circulate two times you do
Boys run around one girl
Bend the line
Lines go forward and back
Flutter wheel
Sweep a quarter
Swing thru
Boys run
Couples circulate
Wheel and deal
Dive thru
Pass thru
Pass thru again
Left allemande

JOHNNY DAVIS



Currently serving as club caller for thirteen clubs in the Kentucky/Ohio area, Johnny Davis still finds time to tour the United States and Canada, serve on the staff for many leading institutes and festivals and is a faculty member of the Promenade Hall Callers College in Indiana. Johnny has been invited to work with caller groups throughout the nation conducting training sessions. The philosophy that Johnny follows in his calling is that of creating a program that fulfills the dancers' needs for enjoyment, satisfaction and accomplishment. All of the talent, knowledge, experience and technical tools possessed by the caller must be combined and blended into this dancer centered program. Johnny records on the Grenn label and among his most popular numbers are "This Old Riverboat," "Ride, Ride, Ride" and "Big Daddy." Johnny, his wife, Charlotte, and their offspring Craig and Tamra, reside in Erlanger, Kentucky. Johnny's hobbies include trailering, model railroading and picking the 5-string banjo, "Bluegrass" style.

Heads square thru four hands
Do sa do to an
Ocean wave
Scoot back
Boys run
Girls trade
Wheel across
Wheel and deal
Left allemande

Head couples curlique
Cast off three quarters
Fan the top
Pass thru
Circle four to a line
Forward eight and back with you
Forward again
And curlique
Cast off three quarters
Fan the top
Swing thru
All eight circulate double
Grand right and left

JUST SIMPLE BASICS

By Trent Keith, Memphis, Tennessee

Heads right and left thru
Swing thru, box the gnat
Square thru, do sa do, star thru
Right and left thru
Pass thru, wheel and deal
Substitute, star thru
Back out and circle left
Allemande left, promenade
One and three wheel around
Pass thru, left allemande

Bill Armstrong, Los Angeles, California, authored the following three dances.

Heads square thru, square thru
Bend the line, square thru
Trade by, square thru
Bend the line, square thru
Trade by and
Left allemande

Sides lead right, circle four to a line
Square thru, trade by
Square thru three quarters
Trade by, slide thru three times
Left allemande

Sides lead right, circle four to a line
Star thru, spin chain thru
Box the gnat, slide thru
Star thru, spin chain thru
Box the gnat, eight chain one
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

ZIPPADEDO

By Thor Sigurdson, Emerson, Manitoba, Canada

Four ladies chain
Heads lead to the right, circle up four
Head men break to line of four
Pass thru and wheel and deal
Double pass thru
Centers in, cast off three quarters
Lines of four go up and back
Pass thru and wheel and deal
Girls square thru four hands (step ahead)
Boys square thru four hands
Centers in, cast off three quarters
Pass thru and wheel and deal
Left allemande

EASY FLUTTER

By H. Orlo Hoadley, Rochester, New York

Sides flutter wheel
Heads partner tag
Go around one to a line
Fours go up and back
Pass thru, wheel and deal
Pass thru, star thru
Everyone promenade

ZEROES AND EQUIVALENTS

By Gene Pearson, Groves, Texas

Scoot back, turn and left thru
equals zero

Scoot back, boys trade
Boys run, wheel and deal
equals right and left thru

Scoot back, boys trade
Girls fold, peel off
Wheel and deal
equals zero

Scoot back, boys trade
Boys fold, peel off
Wheel and deal
equals right and left thru

Swing thru, boys trade
Girls trade, spin the top
Right and left thru, star thru
equals zero

Half sashay, star thru
California twirl, slide thru
equals zero

Half sashay, pass thru
Partner trade and a quarter more
equals star thru

Half sashay, swing thru
Spin the top, pass thru
U turn back, pass thru
equals square thru

Star thru, pass thru
Partner trade and
One quarter more
equals half sashay

The Rollaway is used in these two figures by
Darrell Hedgecock, Anaheim, California.

Head ladies rollaway
Heads square thru four hands
Swing thru, men run right
Bend the line, end ladies chain
Bend the line, star thru
Partner trade then
Allemande left

Side ladies rollaway
Sides swing thru
Tag the line right, wheel and deal
Heads square thru two hands
With the sides square thru two hands
Bend the line, ends star thru
Centers (sides) cross trail thru
Allemande left

STAY AROUND THE CORNER

By Ed Curran, Newport, Rhode Island

Heads curlique
Cast off three quarters
Swing thru, spin the top
Right and left thru
Square thru three quarters
Do a center in, centers run
Ends fold, slide thru
Flutter wheel, sweep a quarter
Allemande left

SINGING CALL*

GONE GONE GONE

By Glenn Zeno, Kennebunkport, Maine

Record: Hi-Hat #419, Flip Instrumental with
Glenn Zeno

OPENER, MIDDLE BREAK, ENDING

Join hands and
Circle left around you go
Walk all around your corner
Turn your partner left you know
Girls star right
Three quarters round the square
Left allemande
Then weave the ring from there
She'll make you think that
You're the only man in the world
Do sa do and promenade home with this girl
She'll hang around as
Long as there's a thrill
Then she'll be gone gone gone
FIGURE:

One and three square thru four hands you go
With the outside two a do sa do
Swing thru and then
The boys run right my friend
Girls trade take the boys
Wheel across bend the line
A right and left thru turn the girls
Then slide thru swing your corner
Promenade around you do
She'll be yours until she's had her fill
Then she'll be gone gone gone

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

WALTZETTE — Windsor 4752

Choreographers: Ken and Dolly Walker

Comment: An active yet not difficult waltz routine. The Organ, Accordion and Bass supply good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

DANCE

- 1-4 BUTTERFLY to OPEN Fwd Waltz; Fwd, Rise/Turn to face RLOD, —; Bwd Waltz; Back, Flare Bwd and Thru to face WALL in BUTTERFLY, —;
- 5-8 Apart, 2, 3; Together to BUTTERFLY, Rise/Turn (changing sides M facing COH), —; Apart, 2, 3; Together to BUTTERFLY, Touch, —;
- 9-12 Repeat action meas 1-4 except to move twd RLOD;
- 13-16 Repeat action meas 5-8 except to end M facing WALL in BUTTERFLY;
- 17-20 Side, Behind, Side; Front, Side, Behind; Fwd to face LOD in OPEN, Swing Fwd, —; $\frac{1}{4}$ R Turn face WALL in BUTTERFLY, Touch, —;
- 21-24 Side, Behind, Side; Front, Side, Behind; Fwd to face LOD in OPEN, Swing Fwd, —; Pickup to CLOSED M face LOD, Touch, —;
- 25-28 Balance Back, Touch, —; Balance Fwd, Touch, —; (L) $\frac{1}{2}$ Waltz Turn to face RLOD; Step Back, Touch, —;
- 29-32 Balance Back, Touch, —; Balance Fwd, Touch, —; (L) $\frac{1}{4}$ Waltz Turn to face WALL in CLOSED; Side, Draw to BUTTERFLY, —;

SEQUENCE: Dance goes thru once plus meas 1-30 and Ending.

ENDING:

- 1-4 CLOSED M face RLOD Side, Draw, Close; Side, Side, Touch; Side, Draw, Close; Side, Touch, Turn/Point.

POLKA DOTS — Windsor 4752

Choreographers: Jess and May Sasseen

Comment: A fun dance with good polka music.

INTRODUCTION

- 1-2 STACKED Wait; Apart, Point, Together, Touch;

PART A

- 1-4 OPEN FACING STACKED (Under Two-Step end SHADOW VARSOUVIANNA) In Place Two-Step/(On Arnd Two-Step end in STACKED) In Place Two-Step; (In Place Two-Step) Under Two-Step end in SHADOW VARSOUVIANNA / (In Place Two-Step) On Arnd Two-Step end facing LOD in PROMENADE; Fwd, 2, 3, Kick; Back, 2, $\frac{1}{4}$ R Turn face WALL in CLOSED, Step/Step;
- 5-8 Turn Two-Step/Turn Two-Step; Turn

Two-Step/Turn Two-Step end in OPEN facing LOD; (Twirl) Fwd, 2, 3, 4 end OPEN; Apart, Step/Step, Together to face, Step/Step;

PART B

- 9-12 PROMENADE facing LOD Fwd, 2, 3, Kick; (Across, 2 end in LEFT-PROMENADE facing LOD) In Place, 2, 3, Step/Step; Fwd, 2, 3, Kick; Back, Turn In, Thru to face RLOD, Step/Step;
- 13-16 Fwd, 2, 3, Kick; (Across, 2 end on outside in LEFT-PROMENADE) In Place, 2, 3, Step/Step; Fwd, 2, 3, Kick; Back, Turn In to face partner in STACKED, 2, Step/Step;

SEQUENCE: A - B - A - B - A plus Ending.

Ending:

- 1-2 BUTTERFLY M facing WALL Side, Behind, Side, Front; Tap,, Tap,.

THOROLY MODERN — Grenn 14164

Choreographers: Bill McGill and Glenna Maxwell

Comment: Big band sound with peppy music and peppy dance.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together face LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Point Fwd, —; Back, —, Point Back, —; Fwd Two-Step; Fwd Two-Step;
- 5-8 Repeat action meas 1-4 Part A except to end facing M WALL in Cha Cha position both hands joined;
- 9-12 Rock Fwd, —, Recov, —; Back, Close, Back, —; Rock Back, —, Recov, —; Fwd, Close, Fwd end in BUTTERFLY, —;
- 13-16 Side, —, Behind, —; Side, —, Front, —; Side, Behind, Side, Thru to face LOD in OPEN; Walk Fwd, —, 2, —;
- 17-18 Pas de Basque Apart, 2, 3, —; Side/Turn to BUTTERFLY M face WALL, In Place, 2, —;

PART B

- 1-4 Side, —, Behind, —; OPEN face LOD Fwd Two-Step; Side, —, Behind, —; OPEN facing LOD Fwd Two-Step;
- 5-8 Rock Fwd/ $\frac{1}{2}$ R Turn to face RLOD in LEFT-OPEN, —, Recov, —; Fwd, Close, Back, —; Rock Back, —, Recov/ $\frac{1}{4}$ L Turn to face WALL in OPEN-FACING, —; Side, Close, Cross to face LOD in OPEN, —;
- 9-12 Circle Away, —, 2, —; Together, —, 2 to LOOSE-CLOSED M face WALL, —; Fwd, —, Point, —; Back, —, Point Back, —;
- 13-16 Side, —, Point RLOD, —; Side, —, Point LOD, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- 17-18 (Twirl) Fwd, —, 2, —; Fwd, —, 2 end in OPEN, —;

PART C

- 1-4 BUTTERFLY M facing WALL Side, —, Close, —; Side, —, Close, —; Side, Behind, Side, Thru to face LOD in OPEN;

(Please turn to page 55)

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SQUARE DANCERS

1973



Square Dance

Contacts 1973

SQUARE DANCERS WHO, FOR ANY NUMBER OF REASONS, find themselves in a new locality know that friendly greetings and a feeling of familiarity are awaiting them at a square dance. And so a part of their preparation for a business trip, a visit to relatives, a sightseeing jaunt or a necessary and permanent move to a new location, is the effort to obtain the name or names of someone in the area who can help them locate a square dance, a beginners class or perhaps an area festival—whatever fits their particular need.

The sole purpose of this Square Dancers Guide is to aid in this direction. Those whose names are listed on the following pages are enthusiastic dancers and leaders of square dancing in their area who have volunteered their assistance and will welcome your requests for help. As nearly as possible the names and address on these pages are up to date. However, we'd appreciate being advised of any errors.

UNITED STATES

Alabama

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Tel. Res. 822-6414; Bus. 871-6101

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Ed Burch—c/o Gambles Store
Show Low 85901.
Tel: 537-4631 or 537-4880

Ken Ehrhardt—8328 E. Virginia
Scottsdale 85257. Tel: 946-3709

Bill Horstmeyer—815 N. 52nd St.,
#146, Phoenix 85008. Tel: 275-5585

Clyde Neal—1694 White Oak Circle
Prescott 86301. Tel: 445-9616

Bee Schultz—1329 E. Earll Dr.
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Walt Stieglitz—3809 N. Oracle Rd.
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Lillian Stogsdill—2308 Calle Zamora
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Stanislaus & Tuolumne Cos.

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Ralph Bebeau—1118 Coolidge St.
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John Campbell—1040 Golf Court
Mountain View 94040. Tel: 961-9629
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Westwood 96137. Tel: 256-3886
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Roy Conger—759 Park Way
S. San Francisco 94080. Tel: 589-2099
San Francisco Peninsula and East Bay

Allen Conroy, M.D.—124 Marin Val-
ley Dr., Novata 94947

Mrs. Paul Coryelle—1226 Cobb St.
San Mateo 94401. Tel: 341-8846
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Lompoc 93436
Central Coast between L.A. and S.F.

Cecil Fletcher—Box 624
Avalon 90704. Tel: Avalon 365 or
1066, Catalina Island

Francie Gove—1650 H Broadway,
Seaside 93955. Tel: 394-4251
Monterey Peninsula and Salinas Area

J. N. Harrison—67110 Santa Barbara
Dr., Palm Springs 92262. Tel:
327-2290, Palm Springs and Lower
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Fred Hupp—602 Francis St.
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D. L. Jebb—2188 Booksin Ave.
San Jose 95225. Tel: 269-5742

Evelyn Johnson—1648 Phillips St.
Long Beach 90805. Tel: GA 3-3706

Bernard Jones—Story Road
Carmel Valley 93924. Tel: 659-4044

Deb & Jamie Kelly—1585 Harriet
Lane, Anaheim. Tel: PR 2-0138
Around Disneyland

Ken Knox—1784 Page St.
San Francisco 94117. Tel: 621-0973

Bill Lockridge—3758 McNab Ave.
Long Beach 90808. Tel: 425-7048
Long Beach and Los Angeles Area

Mac McCullar—2907 Johnson Ave.
San Luis Obispo 93401. Tel: 543-2827
Central Coast between L.A. and S.F.

Inez McFeeley—44025 Gadsden Ave.
Lancaster 93534. Tel: 942-4182

Lee McNutt—5929 Marlin Circle
Carmichael 95608. Tel: 967-2362
Sacramento Area

Frank Massey—14235 E. Ave. "O"
Palmdale 93550. Tel: 944-1736

Bill Miller—P.O. Box 1164, Avalon
90704. Tel: Avalon 986—Catalina Isl.

Jack Murtha—146 Clinton St.
Yuba City 95991. Tel: 673-3079
Sacramento and North

Ken Parker—426 Phillips Way
Vista 92083. Tel: 726-1343
San Diego County

Bob Ruff—8459 S. Edmaru
Whittier 90605. Tel: 693-5976
Southern California

Gerry Sawyer—3600 - 33rd Ave.
Sacramento 95824.
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Chuck Sheely—P.O. Box 1919
Grass Valley 95945. Tel: 273-7920
"Gold Country"—Nevada County

Jack Shrin—636 Elder Ave.
Chula Vista 92010. Tel: 422-6387

John Staedler—325 East 18th St.
Merced 95340. Tel: 722-7180
Merced & Mariposa Cos.

Harold Wallace—675 W. Oakland
Sp. E-6, Hemet 92343. Tel: 658-5588

Wade West—1645 Dean St.
Eureka 95501. Tel: 443-0456

Colorado

Zeb Bean—103 W. Brookside
Colorado Springs 80906. Tel:
634-7582, Pikes Peak Area

Lawrence Berridge—1580 S. Holly
Denver 80222. Tel: 756-7340

Jack Coryell—6382 Allison St.,
Arvada 80002. Tel: 424-5024
Denver Area

Denver Area S/D Information—Denver
S/D Callers Assn. Tel: 388-3883

Al Horn—c/o Cedar Hill Farm, R.R. 1
Penrose 81240
Pueblo Area

Chuck Howard—118 W. Cheyenne Rd.
Colorado Springs 80906. Tel:
633-1251. Pikes Peak Area

Larry Perotti—731 Manitou Blvd.
Colorado Springs 80904.
Tel: 633-7041

Clarence Ritchey—2220 Orchard Ave.
Grand Junction 81502. Tel: 242-3512

Bob Rohloff—1755 Uinta
Denver. Tel: 333-6796

Fred Staeben—Box 446
Palmer Lake 80133. Tel: 481-2394
Colorado Springs Area

Connecticut

Wayne Barrup—59 Webster Rd.
Enfield 06082

Frank Carney—25 Ulrich Road
Stratford 06497. Tel: 375-9623

Demarest DePuy—8 Chichester Place
Danbury 06810. Tel: 748-5822

Fred Freithal—6 Fairmount Avenue
Terryville 06786. Tel: 584-0720

Jim Harris—RFD #5, Box 182
(Route 2A, Poquetanuck)
Norwich 06360. Tel: 887-0232
Southeastern Area

Dave Hass—P. O. Box 5
East Hampton 06424. Tel: 267-2214

John Helm—10 Steven St.
Elmwood 06110. Tel: 247-0135
Hartford Area

Chip Hendrickson—26 Rockridge Rd.
Newtown 06470. Tel: 438-3683
Southwest Connecticut

Jack Ryan—35 Twin Coves Road
Madison 06443. Tel: 245-4683

Charlie Underwood—RFD, Box 304
Groton 06340. Tel: (203) 445-0053
New London-Groton-Mystic

To those who use this Directory

Please remember that all of those listed have volunteered their services to be of help to visiting square dancers. They are not paid and quite frequently they are extremely busy people. However you'll find that they're not too busy to help when they can. When writing to contacts requesting information it would be thoughtful to enclose a return addressed, stamped envelope. The purpose of this directory is not to involve the various representatives with anything other than directory service. Requests for other information, solicitation by callers and teachers for square dance dates and any attempts to use this as a commercial mailing list defeat the purpose and spirit for which this guide is designed, to aid dancers in the enjoyment of the activity.

Delaware

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Milford 19963

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Arlington, Va. 22207

Pat Paterick—2354 No. Oakland
Arlington, Va. 22207. Tel: JA 2-4552
Metropolitan Washington, D.C.

Jim Schnabel—2917 Breezy Terrace
Alexandria, Va. 22203. Tel: 505-5413
Greater Washington, D.C. Area

Florida

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Orlando 32805. Tel: 841-1824

Bill Camp—4733 French St.
Jacksonville 32205. Tel: 388-3889
Northeast Florida

Bob Dawson—1863 Alta Vista
Sarasota 33577

Howard Jaynes
1644 N.E. 34th St.
Ft. Lauderdale 33308

Marty Jenkins—5090 Old Spanish Trail
Hypoluxo 33460. Tel: 582-4992

John Jones—118 Niemira Ave.
Melbourne 32901. Tel: 723-7908
Central East Coast Florida

Ray Kennedy—3441 15th Ave., So.
St. Petersburg 33711. Tel: 898-8005
St. Petersburg-Tampa-Clearwater

Bill McMahan—259 Whispering Crk.
Village, Ft. Pierce 33450
Tel: 465-0876

Ted Mack—7900 DiLido Blvd.
Miramar 33023. Tel: 981-5828

George Oglesby—7740 S.W. 65 Pl.
South Miami 33143

Howard Parrish—924 S. Florida
Lakeland 33801. Tel: 688-3646
Polk County

Jim Pearson—3737 42 Ave., So.
St. Petersburg 33711. Tel: 345-2158
Edith Peterson—617 - 16th St.
Zephyrhills 33599. Tel: 782-1101

Bill Roundtree—2435 No. Dixie Hwy.
Wilton Manors 33305. Tel: 565-3781
Southeast Florida

Dot Schmidt—200 N.E. 169th St.
N. Miami Beach 33162. Tel: 651-1365

Georgia

Ralph Beesley—5841 Eula Ave.
Columbus 31904. Tel: 561-9703

Bob Bennett—2111 Hillcrest Dr.
Valdosta 31601. Tel: 242-7321
South Georgia

Louis Hagood—119 E. 64th St.
Savannah 31405. Tel: 355-2820

Gus Muni—563 Moore Ave.
Forest Park 30050. Tel: 363-2540

Helen Pate—3214 Clifton Church Rd.
S.E., Atlanta 30316. Tel: 241-1916

Bill Prather—2419 Dickey Road
Augusta 30906. Tel: 733-7828

Bernie Whitaker—2016 Hollidon Rd.
Decatur 30033. Tel: 939-6435

Ben Willingham—5830 Allen Court
N.E., Atlanta 30328. Tel: 255-4600

Hawaii

Don Bedient—91-946 Ahona St.
Ewa Beach 96706. Tel: 689-6666

Ann Block—P.O. Box 583, Wailuku
Maui 96793

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Tel: 959-7323

Promenaders S/D Club—P.O. Bx 6265
Honolulu 96818

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Cape Cook 96704. Tel: 328-9138
Kailua-Kona Area

Mac Tavares—819 Laukapu St.
Hilo 96720. Tel: 935-7437

Sunshine Walser—P.O. Box 625
Hilo 96720. Tel: 935-8382
Island of Hawaii

Idaho

Marian Applegate—6017 W. State St.,
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Bill Brandon—295 Tenday Dr.
Idaho Falls 83401. Tel: 523-0389
Southeast Idaho

Otto Grunthal—1411 - 10th Ave.
Lewiston 83501. Tel: 743-6183

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Coeur d'Alene 83814. Tel: MO 4-6007
North Idaho

Don Rising—Route 1, Duncan Lane
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State of Idaho

Illinois

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East Central Illinois

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Winchester. Tel: 742-5523

Harry Helck—2713 Townway Rd.,
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East Central Illinois

Marvin Labahn—10853 S. Parkside
Ave., Chicago Ridge 60415
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Joe Obal—Route 1
O'Fallon 62269. Tel: 632-5596
Southern Illinois

James O'Hearn—17 Hilltop
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Mrs. Roy Rilling—720 Colonial Dr.
Rockford 61111. Tel: 633-3780

Bob Whiteman—2225 Oaklawn Dr.
Decatur 62526. Tel: 423-5409
Central Illinois

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Park Forest 60466. Tel: 748-6683

Robert Willard—1347 S. Wolf Rd.
Hillside 60162. Tel: 449-7111
Chicago Area

Indiana

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South Central Indiana

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Walt Niezabitowski—2210 Summer-
field Dr., Lafayette 47905
Tel: 474-1363 Lafayette and
North Central Indiana

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Ave., Elkhart. Tel: 523-2961

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Indianapolis 46224. Tel: 241-4734

Vernon Seddon—2312 E. Virginia St.
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Southern Indiana

Richard Shaver—6336 Cleveland St.
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N.W. Indiana - Chicago Area

Square Dancing—White Pages Indian-
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Indiana

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Markle 46770. Tel: Zanesville 58H

Iowa

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Waterloo 50701. Tel: 232-7163

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Omaha-Council Bluffs Area

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Iowa City 52240. Tel: 337-3935
Iowa City-Cedar Rapids Area

Bob Gangestad—Gilmore City 50541
Tel: 3301

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Fort Madison 52627
Southeast Iowa

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Davenport 52806. Tel: 391-4580

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Kansas

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Eastern Kansas

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Eastern Kansas

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Northwest Kansas

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Manhattan 66502. Tel: PR 65512

Norman Osborne—3223 So. Gordon
Wichita 67217
South Central Kansas

"Pat" Patterson—1509 E. Glenn
Lawrence 66044. Tel: 843-5833

Kentucky

Sandy Braden (teenager)—4911
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Covington 41014. Tel: 431-2100
No. Ky. - S.W. Ohio

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Blue Grass Area

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Lexington 40505. Tel: (Off.) 266-3161
(Res.) 299-5412. Central Kentucky

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Louisville 40214

Jack Todd—131 Delmont Dr.
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Central Kentucky

Louisiana

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New Iberia 70560. South La.

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Shreveport 71108. Tel: 686-8419

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(Res.) 887-0558. New Orleans Area

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Shreveport 71101. Tel: 424-4334

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Lafayette 70501. Tel: 234-4879
Southwest Louisiana

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Baton Rouge 70812. Tel: (504)
357-3393. Northern Louisiana

Lester Quine, Jr.—7884 Phebus St.
Baton Rouge 70812. Tel: 357-1129

Bill R. Shows—4965 Sumrall Dr.
Baton Rouge 70811. Tel: 357-5738

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Tioga 71477. Tel: 486-9893

Maine

Hillie Bailey—Lucerne-in-Maine
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Waterville 04901. Tel: 873-4891

George Riddell—116 Main Street
Bar Harbor 04609.
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Leo Robinson—44 16th St.
Bangor 04401. Tel: 947-7959

Miles R. Sawyer—132 Summer St.
Rockland 04841. Tel: 594-4275

Bill Watson—649 Hammond Street
Bangor 04401. Tel: 942-5910

Maryland

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Wheaton 20906. Tel: (301) 946-5241
D.C. Area-Maryland

Jerry Higdon—13710 Ashby Rd.
Rockville 20853. Tel: (301) 942-5192
D.C. Area-Maryland

Doren McBroom—R.D. #2, Locust Pt.
Rd., Elkton 21921. Tel: 398-2210

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Tel: (301) 937-7637
Suburban Md. Area

Bob Wedge—1305 Malbay Dr.
Lutherville 21093.
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Franklin 02038. Tel: 528-2982

Red Bates—222 Glendale Rd.
Hampden 01036. Tel: 566-8672

John Filo—70 Pontoosic Rd.
Westfield 01085. Tel: 568-5509
Springfield Area

Archie Howell—17 Pierce St.
Stoughton 02072. Tel: 354-3591

Chet Smith—119 Central St.
Boylston 01505. Tel: 869-2271
Worcester Area

Art "T-Bow"—13 Mile Lane
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Michigan

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Stockbridge 49285.
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Max Anable—166 Millview Ave.
Kalamazoo 49001. Tel: 345-4085

Wayne Anderson—519 Boon St.
Cadillac 49601. Tel: (616) 775-3389
Northern and Western Michigan

Steve Baltic—1804 8th Ave. So.
Escanaba 49829

Don Cade—200 So. Hathaway St.
Lansing 48917. Tel: 372-5844

Jack F. Cook—106 W. Superior St.
Wayland 49348. Tel: (Days) PY 22297
(Eves.) PY 25921

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Traverse City 49684. Tel: 946-8547

Bill Folds—1032 Shelter Lane
Lansing 48912. Tel: 332-6936

Suzanne Hauter—R #3
Harrison 48625. Mid-Central Michigan

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Shirley Johnson—1250 Erie Road
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Art Klimek—2144 Reneer
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Western Michigan

Alice Kniss—1380 West C. Ave., R. 6
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John Morley—904 Minneapolis St.
Sault Ste. Marie 49783.
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Sam Nay—R #2, Box 1119A
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Dub Perry—1817 N. Ballenger
Flint 48504. Tel: 235-2449
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Grosse Point 48236. Tel: TU 42988
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Copper Country

Minnesota

Warren Berquam—Rte. 1, Box 187
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West St. Paul 55118. Tel: 222-1610
Norb Ebnet—Elbow Lake 56531
Bob Feeley—619 St. Peter
Albert Lea 56007. Tel: 373-5776
Southeast Minnesota
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Lane, Hibbing 55746. Tel: 262-1571
Northeast Minnesota
Lloyd Gerard—227 East Dale
South St. Paul 55075. Tel: 455-5181
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Tel: 286-4631
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Rochester 55901. Tel: (507) 289-0154
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Paul Warble—3rd So. and First Ave.
Baudette 56623. Tel: 634-2546

Mississippi

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Jackson 39212. Tel: 372-2739
Chuck Holcomb—1130 Second St.
Gulfport 49501. Tel: (Eves) 863-5704
(Days) 863-0011. Miss. Gulf Coast
Maj. Bob Ramsey—223 Rich Ave.
Biloxi 39531. Tel: 388-2104
Dick Williams—3245 Eastland Drive
Jackson 39208. Tel: 939-2708

Missouri

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St. Louis 63135. Tel: JA 10863
Jack Cloe—3507 Drumm
Independence 64055
Virgil Gemeinhardt—2129 S. Grant
Springfield 65804. Tel: TU 3-0474
Southwest Missouri

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Mrs. Richard Jacobs—2400 Tahoe Ct.
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Raytown 64133. Tel: FL 61318
Gay Land—610 W. Atlantic
Branson 65616
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65301. Tel: TA 6-4907—Central Mo.
Maxine Martin—906 N. Farmer
Springfield 65804. Tel: UN 66005
Wayne Pruett—328 Reynolds St.
Fayette 65248. Tel: 248-3171
Bob Radford—4400 E. 112 St.
Kansas City 64137. Tel: 761-6336
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Lester Robinett—2027 Southridge,
Jefferson City 65101.
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Independence 64052. Tel: FL 82980
Clyde Wood—3210 N.E. 39th St.
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Montana

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Black Eagle 59414. Tel: 452-1754
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Chuck Frach—420 W. Colorado St.
Kalispell 59901. Tel: 756-5708
Flathead Area
Henry Gardnier—510 8th St.,
No. Glasgow 59230. Tel: 228-2837
Dwight Giffin—600 Lolo St.
Missoula 59801. Tel: 549-5358
Geo. H. Johnson—1006 6th Ave., N.
Glasgow 59230. Tel: 228-9013 or
228-8430—Northeastern Montana
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Libby 59923. Tel: 293-5898
Northwestern Montana
Thomas F. Mellott—3112 Edwards St.
Butte 59701. Tel: 723-8341
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Fort Peck 59223
Wayne Thompson—Rt. 1, Box 73
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Leon D. Ving—P.O. Box 96
Custer 59024. Tel: 635-4595
Miles City-Forsyth Area

Nebraska

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Sidney 69162. Tel: 254-3354
Glenn Lapham—4971 E. 42nd St.
Omaha 68107. Tel: 731-5760
Jess Miller—3311 West E St.
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Sidney 69162
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Grand Island 68801. Tel: 382-2186
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Nevada

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Reno 89502. Tel: 329-2470
Tom Zeme—7440 Pebble Beach Dr.
Reno 89502

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Keene 03431. Tel: 352-4830
Ralph Gero—11 Summer St.
Farmington 03835. Tel: 755-2551
Lakes Region of New Hampshire
Frank Prettie—69 Fox Circle
Keene 03431. Tel: 352-2621
Monadnock Region

New Jersey

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East Coast New Jersey
Charlie Kides—8 Metekunk Dr.
Trenton 08638. Tel: AM 7-7364
Delaware Valley Area
Bud Sibbald—985 Soldier Hill Rd.
Oradell 07649. Tel: 262-3793
New Jersey-Metropolitan New York
Doc Tirrell—3 Churchill Rd.
Cresskill 07626. Tel: 568-5857
Northern New Jersey
Jack Windish—404 Delaware Ave.
Palmyra 08065. Tel: 829-6807

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Albuquerque 87105. Tel: 242-9081

Pete Holly—
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Albuquerque 87110. Tel: 344-1303
Leonard Scoby—1716 Corte Alegre
Alamagordo 88310. Tel: 437-3752
Nelson Watkins—3000 Futura
Roswell 88201. Tel: 623-5244
Bill Wright—1211 Camina Contenta
Farmington 87401. Tel: 325-3647

New York

Robert Booth—Sherry Lane
Kingston 12401. Tel: 338-3462
Hudson River Valley
James Crawford—17 Estrich Rd.
Poughkeepsie. Tel: 471-1264
Diane Howard—204 Meyers Rd.
Liverpool 13088. Tel: OL 2-2413
Central New York
Ironda S/D Shoppe—759 Washington
Ave., Rochester 14617. Tel: 266-5720
Harry Lazar—McBurney Y.M.C.A.
215 West 23rd St.,
New York City 10019. Tel: IL 9-3923
Gene McCullough—2704-D Falcon
Ave., Griffiss AFB 13440.
Tel: 330-6107
Pete Nelson—37 Lawrence Rd.
Hyde Park 12538.
Claude Perleberg—
1445 Via Del Mar Rd.
Schenectady 12309. Tel: 374-0826
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Massapequa Park 11762, L.I.
Tel: 799-0820
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Buffalo 14223
Bill Tonkin—RD #1
Hornell 14843. Tel: 698-4677
Carlton C. Trudo—Woods Falls Rd.
Altona 12910
George Van Tassel—90 1/2 Saily
Ave., Plattsburgh 12901
Tel: 563-5194
Connie Wooll—222 W. 77th St.
New York 10024. Tel: TR 78853
Glen Young—711 Loeber Rd.
Schenectady 12303. Tel: 355-4782

North Carolina

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Reggie Kniphfer—616-Newport Rd.
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Johnny McBride—840 Ferndale Ave.
Winston-Salem 27101. Tel: 788-3302
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Fort Bragg-Fayetteville Area
John Oehman—5920 Ballinger Rd.
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292-4098

Ed Raybuck—Route 1, Box 226
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Winston-Salem & Piedmont Area

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Hubert 28539. Tel: 326-8623

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35 Meadowbrook Ave., Asheville
28806. Tel: 667-7733 (Days),
253-4593 (Eves.)

William Schmidt—Rainbow Lake
R.D. 1, Brevard 28712

Dr. Bill Sloop—Box 258
Crossnore 28616

Eelco Tinga—Rte. 1 Box 255
Castle Hayne 28429. Tel: 763-5245

North Dakota

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Williston 58801. Tel: 572-2259

Don Dalen—507 S. Main
Minot 58701. Tel: 72-624-5205

Danny Downs—Hillsboro 58045
Tel: Hillsboro 6-6663
Fargo-Grand Forks Area

Bill Kroske—616 24th St., N.W.
Minot 58701. Tel: 832-4153

Allen Roth—1509 N. 17
Bismarck 58501. Tel: 223-3600

Ohio

Robert Burtner—17 W. Main St.
Ashville 43103. Tel: 983-2869

Dean Dreyer—385 Melmore St., Tiffin
44883. Tel: 447-0560. Toledo Area

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Norman Eiseman—313 Rector Ave.
Findlay 45840

James Everett—326 Cherry St.
Marion 43302

David Fleck—5278 Telegraph Rd.
Toledo 43612. Tel: 475-9635

John Flynn—148 Gould Ave.
Bedford 44146. Tel: 232-0127
Cleveland Area

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Cambridge 43725. Tel: 439-1775

Rose Graziano—609 E. David Rd.
Dayton 45409. Tel: 434-7569

Norm Guest—2616 22nd St. NW
Canton 44708. Tel: 455-5725

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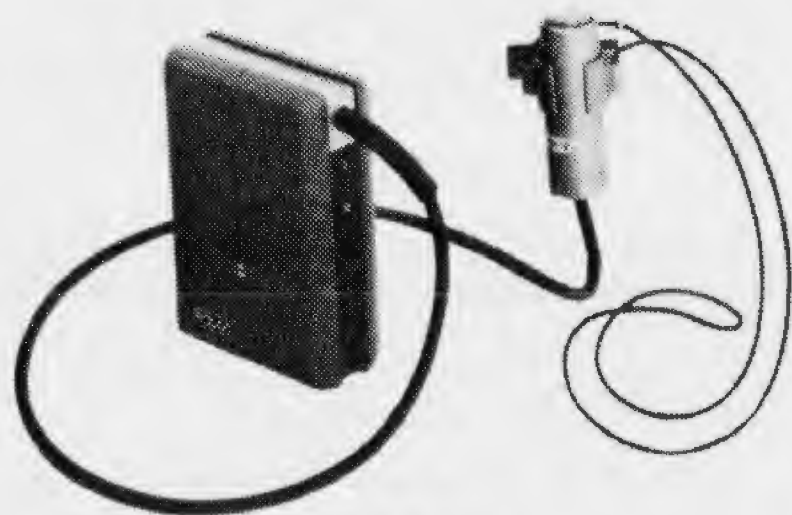
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(THOROLY MODERN, continued)

- 5-8 Fwd, —, 2, —;
Fwd, —, Rock Fwd/1½ L Turn to face RLOD, —; Recov, —, ¼ L Turn to face WALL in OPEN-FACING, —; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;
- 9-12 Side, Behind, Side, Behind; Side, Cut, Side, Cut; Side, Behind, Side, Thru to face LOD in OPEN; Fwd, —, M Face WALL in BUTTERFLY, —;
- 13-14 Side, Behind, Side, Behind; Step Apart, —, Point, —;
- SEQUENCE: A — B — A — B end in BUTTERFLY, C.

A CONTINENTAL CAPER — Grenn 14164

Choreographers: Pete and Carmel Murbach

Comment: Good music and a busy rhumba routine.

INTRODUCTION

- 1-4 OPEN facing LOD Wait; Wait; Rock Fwd, Recov, Fwd, —; Rock Fwd, Recov, ¼ R Turn face WALL in CLOSED, —;

DANCE

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; (Under to end facing WALL in LEFT-OPEN) Side, Close, Fwd, —; Wheel, 2, 3 end CLOSED M facing COH, —;
- 5-8 With M facing COH repeat action meas 1-4 except to end in BANJO M facing LOD;
- 9-12 Fwd, Lock, Fwd, Fwd; Lock, Fwd, Fwd, Lock; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
- 13-16 Fwd, Lock, Fwd, Fwd; Lock, Fwd, Fwd, Lock; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to end in CLOSED M facing WALL, —;
- 17-20 Side, Behind, Side, Thru/Stamp; Side, Behind, Side, Thru/Stamp end facing LOD in SEMI-CLOSED; Fwd, 2, 3 Bend Knee; Back, Close, Fwd to end in CLOSED M facing WALL, —;
- 21-24 Side, Behind, Side, Thru/Stamp; Side, Behind, Side, Thru/Stamp end facing LOD in SEMI-CLOSED; Fwd, Close, Back, Close; Side Point, —, Step/Step, Point;
- 25-28 OPEN Run Fwd, 2, 3, —; 4, 5, 6 to BUTTERFLY M face WALL, —; Side, Close, Side, Knee Cross; Solo Spot Turn, 2, 3, 4 end facing LOD in OPEN;
- 29-32 Repeat action meas 25-28 except to end in CLOSED M facing WALL;

INTERLUDE

- 1-4 BUTTERFLY M facing WALL Rock Apart, Recov, Fwd, —; California Twirl end BUTTERFLY M facing COH; Side, Close, Side end facing LOD in LEFT-OPEN, —; Rock Back, Recov, Fwd, —;
- 5-8 Wheel ½, 2, 3 to end facing RLOD in LEFT-OPEN, —; Wheel ½, 2, 3 end facing LOD, —; (Spin end in CLOSED) Fwd, 2, 3, —; Fwd, 2, 3, —;
- 9-12 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Back, —; Back, Close,

- Back, —;
- 13-16 Rock Back, —, Recov, Fwd; Fwd, 2, 3, —; Rock Side, Recov, Thru to REV SEMI-CLOSED, —; Rock Side, Recov, Thru to face LOD in SEMI-CLOSED;

SEQUENCE: Thru twice, Interlude and End.

Ending:

- 1-4 Repeat action meas 25-28;
- 5-8 Run Fwd, 2, 3, —; 4, 5, 6 to BUTTERFLY M face WALL, —; Side, Close, Side, Knee Cross; (L Spin to SKATERS) Back, —, Step/Step, Side Point.

FOOLIN' AROUND — Hi-Hat 905

Choreographers: Alvin and Mildred Boutillier

Comment: A fun dance of intermediate level. The music is lively.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

- 1-4 Fwd, Lock, Fwd, —; Walk, —, 2, —; Fwd, Lock, Fwd, —; Walk, —, 2, —;
- 5-8 (Side, Close, Thru to BANJO facing RLOD) Fwd, Close, Back, —; CLOSED M facing WALL Side, Close, Back, —; Rock Back, —, Recov, —; (Twirl end in SEMI-CLOSED facing LOD) Fwd LOD, —, 2, —;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end facing WALL in BUTTERFLY;
- 17-20 Side, Close, Turn to Bk to Bk, —; Side, Close, Side, —; Release hands Side, Close, Cross to face RLOD in LEFT-OPEN, —; Back, Close, Fwd, —;
- 21-24 Rock Fwd, —, Recov to BUTTERFLY M facing WALL, —; Side, Touch, Side, Touch; Apart, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;
- 25-28 Slide, —, Slide, —; Slide, —, Step Thru to LOOSE-CLOSED M facing WALL, —; Side, —, Behind, —; Side, —, Cross Thru to CLOSED, —;
- 29-32 Turn Two-Step; Turn Two-Step end M facing LOD; (Twirl) Fwd, —, 2 to SEMI-CLOSED, —; 3, —, 4, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-5 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M facing WALL, —; Side, Close, Apart, Lift.

GOODNIGHT IRENE — Hi-Hat 905

Choreographers: Manning and Nita Smith

Comment: Easy level routine with traditional style. The music is good.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point; Together to BUTTERFLY M facing WALL, —, Touch;

PART A

- 1-4 Waltz Away, 2, 3; Change Sides, 2, Turn to end facing RLOD in OPEN; Bwd

- Waltz, 2, 3; Turn face partner and COH in BUTTERFLY, Touch, —;
- 5-8 Waltz Balance L, 2, 3; Manuv, Touch to CLOSED M facing RLOD, —; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M facing WALL;
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD:
- PART B
- 1-4 Waltz Fwd and slightly back to back, 2, 3; Waltz Fwd and face to face, 2, 3 to BUTTERFLY; Solo Turn, 2, 3; On Arnd, 5, 6 end in BUTTERFLY M facing WALL;
- 5-8 Waltz Balance L, 2, 3; (Rev Twirl end in LEFT-OPEN facing RLOD) Side, Behind, Side face RLOD; Fwd, Side, Close; Thru to face LOD, Side, Close to end in SEMI-CLOSED;
- 9-12 Fwd, Waltz, 2, 3; Step, Lift, —; Back, Turn face WALL and partner, Close to CLOSED; Side, Touch, —;
- 13-16 Dip Back, Touch, —; Recov, Touch, —; Side, Behind, Side; Thru to BUTTERFLY, Touch, —;

SEQUENCE: Two and one half times plus Ending.
Ending:

- 1-5 OPEN Waltz Away, 2, 3; Waltz Together, 2, 3 to BUTTERFLY M face WALL; (Twirl) Side, Behind, Side to SEMI-CLOSED; Thru, Side, Close; Apart, Point, —.

FLOATING BY

By Ron Welsh, Ceres, California

Two and four swing thru
Spin the top, pass thru
Do sa do to the outside two
Swing thru, spin chain thru
Boys double circulate
Right and left thru
Dive thru, pass thru
Star thru and
Sweep one quarter to the left
Do sa do to an ocean wave
Swing thru, spin chain thru
Boys run, wheel and deal
Dive thru, star thru
Sweep one quarter to the left
Swing thru, turn thru
Left allemande

CONTRA CORNER

CAYMAN ISLAND CONTRA

By Don Armstrong

Formation: 1—4—7 active but not crossed over
(Used in teaching Contra Corner action)

Record: Use a well phrased tune, not over 126 MBPM

Actives swing
Actives down in twos, wheel turn
Come back, cast off
Forward six and back
Actives do sa do
Others do sa do
Turn contra corners

PASSING WHIM

By Ken Collins, Westlake Village, California

Head two couples swing thru
Pass thru, separate
Around one into the middle
U turn back, double swing thru
Pass to the center, double swing thru
Square thru four hands
Separate round one to the middle
Star thru, cross trail
Left allemande

KIDELDEDEE

By Larry McBee, Riverside, California

All four ladies chain across
Heads square thru full around
Split the outsides, round one to a line
Now fold the ends right in front
Star thru, pass thru
Bend the line, pass thru and
Bend the line one more time
Right and left thru you're doing fine
Slide thru and swing thru two by two
Boys run right and bend the line
Right and left thru
Flutter wheel across you go
Star thru, right and left thru
Dive thru, star thru
Flutter wheel and half square thru
Circle up four and make a line
Star thru, dive thru, pass thru
Star thru then cross trail thru to corner
Left allemande

SINGING CALL*

MAMA BEAR

By Curtis Thompson, Midland, Texas
Record: Mustang #147, Flip Instrumental with
Curtis Thompson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring
Star back home and do a do paso
Turn the corner right the partner left
Make an allemande thar slip the clutch
Left allemande and weave
Who's been sitting at my table
Do sa do and promenade
Who's been sitting in my easy rocking chair
Who's been swinging round with mama bear
FIGURE:

One and three square thru four hands
With the sides make a right hand star
Heads star left turn it once around
Do sa do with the corner one time will do
Swing thru boys trade turn thru and then
Left allemande and promenade
Who's been sitting in my easy rocking chair
Who's been swinging round with mama bear
ALTERNATE OPENER:

Four ladies chain across the ring now
Chain those ladies back turn them there
Join hands and circle left
Around that ring now
Left allemande and weave
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

Walk and Dodge, see page 18.

Head couples pass thru
Boys run, walk and dodge
(Boys walk, girls dodge)
U turn back, sides pass thru
Boys run, walk and dodge
(Boys walk, girls dodge)
U turn back, head couples pass thru
Girls run, walk and dodge
(Girls walk, boys dodge)
U turn back, side couples pass thru
Girls run, walk and dodge
(Girls walk, boys dodge)
U turn back and
Left allemande

Head couples right and left thru
Rollaway half sashay, boys run
Walk and dodge
California twirl
Spin the top, turn thru to
A left allemande

Heads square thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru and
Left allemande

Heads square thru, curlique to
Ocean wave and balance
Walk and dodge, California twirl
Swing thru, boys run
Bend the line
Pass to the center
Square thru three quarters
Left allemande

Head couples square thru four hands
Same boys run, walk and dodge
Circle up four to a line
Square thru count four hands
All the boys run
With the outsides walk and dodge
Centers swing thru and turn thru
Outsides trade everyone
Left allemande

Heads square thru, swing thru
Walk and dodge
Walkers run, swing thru
Walk and dodge
Walkers run, swing thru
Walk and dodge
Dodgers run, left swing thru
Walk and dodge
Dodgers run, swing thru
Boys run, star thru, dive thru
Square thru three quarters
Left allemande

A LITTLE DIFFERENT

By Harry E. Castner, Titusville, Florida

Side ladies chain to the right
New head ladies chain across
Heads square thru four hands
Right and left thru, dive thru
Substitute, pass thru
Right and left thru, dive thru
Substitute, pass thru
Pass thru again
Allemande left

FLUTTERING AROUND

By Ken Collins, Westlake Village, California

Head two couples flutter wheel
Same two couples right and left thru
All four couples flutter wheel
Two and four right and left thru
Head two couples lead to the right
Circle up four
Head gents break to line of four
Two gents swing a right elbow
Once and half don't just stand
Opposite lady left allemande

MARS DREAM

By Cliff Long, Mars Hill, Maine

Heads swing thru, turn thru
Partner trade, half square thru
Swing thru, turn thru
Trade by and slide thru
Swing thru, turn thru
Partner trade
Half square thru and trade by
Slide thru, flutter wheel
Swing thru, turn thru
Bend the line and slide thru
Swing thru, turn thru
Left allemande

SINGING CALL:

GOOD MORNING COUNTRY RAIN

By Elmer Sheffield, Jr., Tallahassee, Florida

Record: Red Boot #136, Flip Instrumental with
Elmer Sheffield Jr.

OPENER, MIDDLE BREAK, ENDING
Circle left like a warm and tender kiss
In an early morning mist
Left allemande corner girl curlique
Boys run right left allemande
Weave the ring good morning country rain
Do sa do and promenade
Magic that I can't explain
Good morning country rain

FIGURE:

Heads square thru from where you are
With the sides a right hand star
Heads star left in the middle you go
And with the corners do sa do
Swing thru boys trade
Swing the corner promenade
Magic that I can't explain
Good morning country rain

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

CALLERS—WHAT DO YOU HAVE?

The 60 dances, drills and rounds in this issue of the Workshop will, hopefully, add to your calling repertoire. As always, the square dance material in this section is double checked and workshopped to avoid errors.

With the constant flow of new material, there is still a demand for good pattern dances which have been proven through usage and which utilize the 50 and 75 Foundation Basics. What "standards" do you still use that you enjoy calling, that your dancers enjoy dancing, and that might be helpful to some of today's newer callers? Send them in—send in *any* material you enjoy using—and, thank you. We particularly try to feature as many choreographers from as many areas as possible and welcome all material.

THE FOUR BOYS IN A LINE

By John Ward, Alton, Kansas

Couple number one only
Face your corners and box the gnat
New heads go up and back
Cross trail thru, go around two
Make lines of four
Go up and back, pass thru
Bend the line, pass thru
Tag the line right
Wheel and deal to face 'em
Left allemande

FAN TAG AND TURN 'ER

By Chuck Besson, Alexandria, Louisiana

Heads square thru, fan the top
Step thru and
Tag the line in and do a
Turn and left thru
Slide thru, fan the top
Step thru and
Tag the line in and do a
Turn and left thru
Slide thru and
Left allemande

Try these four for variety. They are by Ed Fraidenburg, Midland, Michigan.

Heads spin the top, men run
Tag the line right, wheel and deal
Pass thru, do sa do to a wave
Men trade, girls trade
Centers run then
Tag the line right, wheel and deal
Star thru, wheel and deal
Left allemande

Heads spin the top
Sides divide and star thru
Centers swing thru, girls run
Tag the line right, wheel and deal
Sweep one quarter
Substitute and pass thru
Left allemande

Heads flutter wheel
Sweep one quarter, ocean wave
Spin the top, girls run
Tag the line, split the sides
Turn left and promenade
(Keep going) Sides flutter wheel
Sweep one quarter, pass thru
Left allemande

Heads flutter wheel
Swing thru, men run
Tag the line, split the sides
Turn left around one
All flutter wheel
Sides lead right
Left allemande

FOR A PROMENADE ONLY

By Heiner Fischle, Hannover, West Germany

Head couples swing thru and star thru
Star thru and swing thru
Spin the top
Boys run, boys trade
Keep this girl and promenade

GINGER

By Mac Parker, Arlington, Virginia

Four ladies chain
Heads lead right, circle to a line
Star thru, pass thru
Partner trade, slide thru
Square thru
Insides square thru three quarters
Others California twirl
Circle half, half sashay
Box the gnat, square thru
Bend the line, star thru
Dive thru, pass thru
Star thru, left square thru
Allemande left

SINGING CALL*

NOW THEY CALL HER MAY

By Mac McCullar, San Luis Obispo, California
Record: Scope #561, Flip Instrumental with Mac McCullar

OPENER, MIDDLE BREAK, ENDING
Four little ladies chain three quarters round
Join hands circle left around that town
Whirlaway a half sashay circle left that way
Allemande left grand old right and left
They used to call her Mary
Do sa do and then you promenade
They took the r out of Mary
Now they call her May

FIGURE:

Four little ladies chain three quarters round
Turn and chain 'em straight across that town
Head two couples square thru four hands
Get to the corner do sa do
Swing thru two by two boys trade
Turn thru corner swing and promenade
They used to call her Mary
But now they call her May

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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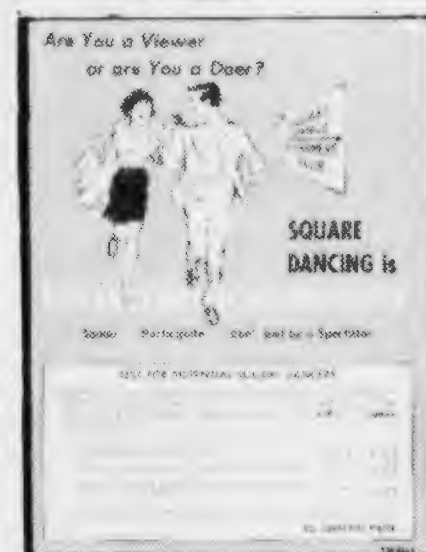
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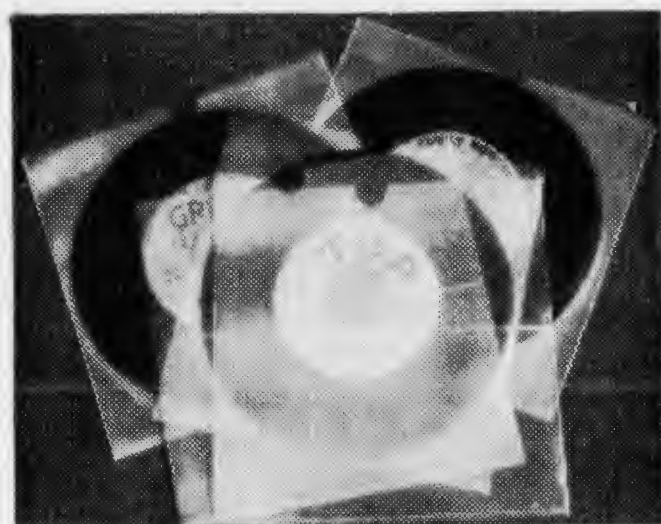
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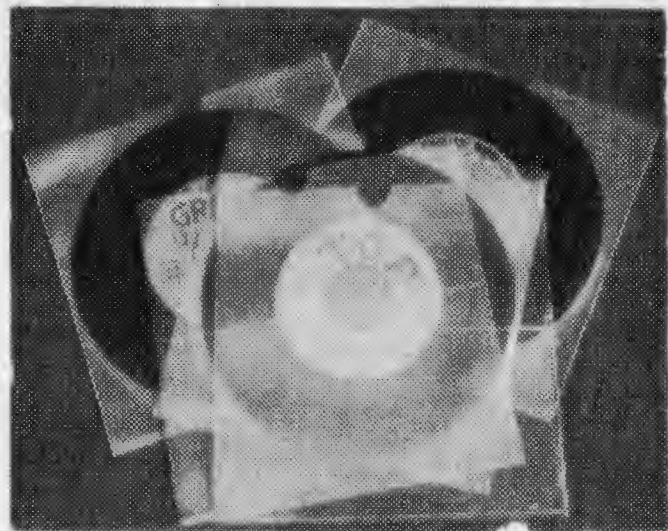
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CALLER of the MONTH



Jim Robertson, Apollo, Pennsylvania

THE RELATIONSHIP between square dancing and Jim Robertson began back in 1954 in Ohio, after Jim was seriously injured in an auto accident. In order to strengthen his legs, the Robertsons started square dancing. After moving to Pittsburgh, they were unable to find a place to dance so they decided to gather together a few friends and relatives and eventually start a club.

It's only a small step from dancing to square dance calling but it involves much more time and hard work. When a caller in the area passed away there developed a real need for someone to handle the numerous one nighters that had been booked, so Jim stepped into the breach and started his career as a caller.

Jim has taught the joy of square dancing to hundreds of people and has been an inspiration and tutor to budding callers, always ready to give a helping hand or advice to any who have a genuine interest in the activity.

Known affectionately as "Red Head," Jim is club caller for several groups in the area and has traveled to guest call for many clubs in surrounding states. He helped to form the Pittsburgh Area Square and Round Dance



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Federation and has planned and organized the YMCA Deer Valley Camp weekend for 10 consecutive years. He still finds time to be an Operating Engineer and he and his wife, Gloria, have raised a son and daughter and now have one grandchild.

A happy and most rewarding accomplishment for Jim and his dancers came about with the appearance of square dancing as the finale of the Pittsburgh Folk Festival for three consecutive nights at the Civic Arena in Pittsburgh.

One of Jim's long-awaited dreams has just been fulfilled with the completion of his own square dance hall in Apollo. The building is 90 feet by 60 feet and is located on a beautiful piece of property.

(LETTERS, continued from page 3)

opinions, I hope they will let the National Executive Committee know.

J. Lee Walker, M.D.
Harrogate, Tennessee

Dear Editor:

We hit a low period of activity just before, during and after the war with India because most families were evacuated over that trying period and some never returned after order was restored. But now activity is finally picking up. There's a good deal of interest in the capital city of Islamabad and Lois and I have made the 350 mile round trip several times by air to help them get started and to provide the music. And on October 21 we had a gala pot luck supper and square dance in Lahore, held by the American Women's Club for the benefit of the American School. We had eight enthusiastic squares and although most knew nothing about square dancing (we had at least ten nationalities involved), the Fundamentals of

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R. L. Barrowcliff
c/o Hercules Inc. International Dept.
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Dear Editor:

May we join with many others who would

like to see a moratorium on any more "maneuvers" and "gimmicks" and develop and dance to not over 100 figures and the many ways they could be put together.

H. G. Phister
Dunedin, Florida

Dear Editor:

The Prairie Schooner Club of Sidney, Nebraska, had a little schooner named Scootin' Schooner which they sent from their 1971 festival to the East Coast. It is a traveling schooner and was to be returned to us C.O.D.

KALOX-Belco-Longhorn

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K-1138 "MR. FIDDLE MAN" Flip/Inst. Caller: Harry Lackey

LATEST RELEASES ON KALOX

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K-1136 "YOU'RE THE ONLY WORLD I KNOW" Flip/Inst. Caller: Vaughn Parrish

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LH-198 "TAKE ME BACK TO TULSA" Flip/Inst. Caller: Johnny Hozdulick

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LH-196 BULLY OF THE TOWN Flip/Inst. Caller: Bob Rhinerson

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by September, 1972. Our poor little schooner got lost somewhere in Connecticut. Perhaps some of your readers know where it is. If so please write to Prairie Schooners, P.O. Box 626, Sidney, Nebraska 69162.

George and Joy Hare
Sidney, Nebraska

Dear Editor:

Enclosed is my check for the most wonderful magazine in America. Now may I tell you about some of the most wonderful people in the world and another reason why I could

never give up the activity of square dancing. Last Friday evening I was getting my records and mike ready to go to the club dance. I lived in an apartment over the water here in Sitka, a big wooden structure built on pilings. Someone was running down the hall yelling something that sounded like "Fire!" I opened the door and stepped into the hall, smoke was coming up the front stairs but the fire department was busy below and things didn't look too bad so I just picked up my records and mike and went to the back landing to watch

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Called By: Elmer Sheffield

RB-135 "JUST ENOUGH TO KEEP ME HANGING ON"

Called By: Ralph Silvius

RB-134 "ALL I HAVE TO OFFER IS ME"

Called By: Don Williamson



Richard Silver



Cecil Albery

Rt. 8, College Hills, Greeneville, Tenn. 37743 • Ph. 615-638-7784

the firemen put out the fire. Within a couple of minutes there was so much smoke inside I could not return to get any personal belongings. What to do—stand and watch the fire or go and be with my friends at the square dance? One of the other tenants drove me to town (my car was blocked by the fire engine). There I was with nothing left but my records, mike and a square dance dress. You can not express with mere words what a comfort these wonderful people are. They got on the phone and got me clothes and also took up

a collection for me. I do not have an apartment but "Have Suitcase will Travel" (also furnished by a square dancer). Am making my home with these dancers. How do you say "thank you" for this kind of friendship? Quit square dancing? Not as long as I can alle-mande on the corner with people like these.

Fran Conger
Sitka, Alaska

Dear Editor:

It seems that the record companies are releasing more and more square and round

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dance records with religious tunes (I Saw the Light, May the Circle Be Unbroken, etc.). Believe me, I'm no old fuddy duddy just looking for something to gripe about, but it gives me goose bumps every time I'm at a dance and one of these tunes is used. Square dancing cannot compete with religion, this is as it should be. So let's not mix our music. In many areas square dancers have to project a very high image in order not to cause trouble . . . we believe that square dancing is the most wholesome, cleanest recreation in the world but we feel we must maintain the separation

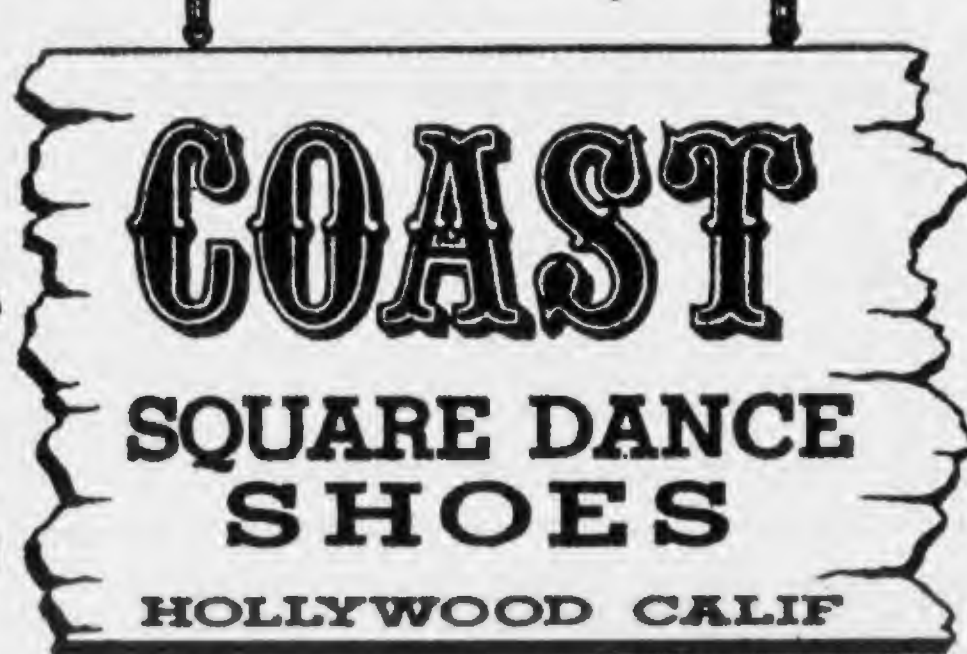
between square dancing and religion. I would like to have other opinions.

Mary Ann Smith
Littlefield, Texas

Dear Editor:

Have just finished reading the Style Lab in the November, '72 issue on Scoot Back. Enjoyed the article as usual but noticed that a discrepancy had slipped in between the written explanation and the photographs. In your second example the two facing ladies would perform a Left Turn Thru while the two other ladies would do their left face turn as shown

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LR-016 I Square Danced All Night Long Called by: Don Shotwell

LR-015 Peg Of My Heart Called by: John Shallow

LR-014 Having A Square Dance Called by: Jon Hed

LR-013 My Gal From San Francisco Called by: Bob Van Antwerp

LR-012 Ray Of Sunshine Caller: Don Shotwell

LR-011 May The Circle Be Unbroken Caller: Bill Martin

LUCKY RECORD CO. P.O. BOX 5008

LONG BEACH, CA 90805

in the photographs. Your next to last paragraph states that a right arm turn is indicated.

Darrell Hedgecock
Anaheim, California

Wish we could say that gremlins were at work or that we deliberately made an error to see how many would catch it. Instead, we must confess that we made a mistake. Thanks for letting us know.—Editor

Dear Editor:

We are thrilled with the new basic manuals of square dancing. Very explanatory and artis-

tically done. Congratulations to all who spent time on them. It would be helpful if something along the same line could be done for a round dancer's manual.

Jess Miller
North Platte, Nebraska

Dear Editor:

Recently seen on the Mike Douglas Show was a square dance exhibition with the dancers from the Delaware Valley Square Dance Association. President Harry Evans and dancers with caller Buck Fish did an excellent job.

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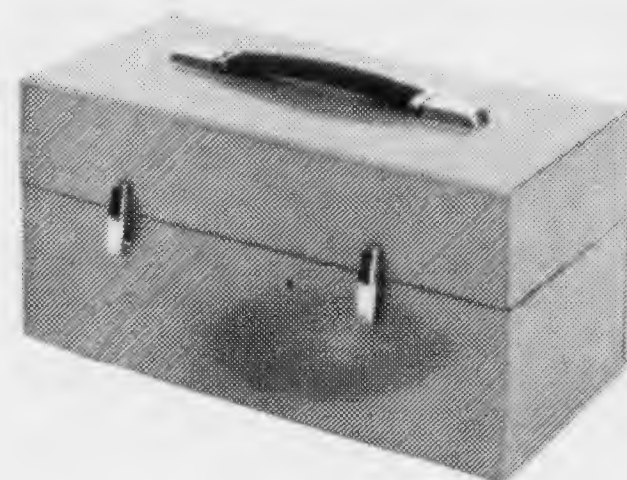
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This is only the second exhibition of true square dancing we have seen on National Television and we are pleased to pass on a big "thank you" through SIOASDS to Harry Evans, Buck Fish and the dancers for an excellent exhibition.

George and Maureen Howe
Hickam AFB, Hawaii

Dear Editor:

I want to thank you for the wonderful SQUARE DANCING magazine. Eddie and I read it from cover to cover and enjoy it very

much. We particularly appreciate the round dance information . . . we are round dance instructors trying to get started and need so much help. Please keep up the good work.

Alie Lurati, Killeen, Texas

Dear Editor:

I wish to thank SQUARE DANCING magazine for recently printing patter calls of mine. I have been receiving your magazine for nearly 20 years and I have found it to be most informative and helpful.

John Ward, Alton, Kansas

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- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
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- How to select and present singing calls (the most detailed outline of this subject ever presented)
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- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

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SINGING CALLS

THE NEWSBOY — D & E T 103

Key: C

Tempo: 130

Range: HD

Caller: Buck Covey

LD

Synopsis: (Break) Do sa do corner — left hand round own — four ladies grand chain straight across — chain back — eight to middle — and back — sides face grand square — (Figure) One and three promenade — two and four square thru four hands — curlique — sweep a quarter — swing thru two by two — rock up and back — right and left thru to face those two — sweep a quarter to the right — allemande new corner — weave ring — promenade (Alternate easy pattern) One and three promenade full around — two and four square thru four hands — California twirl — right and left thru — ladies lead for a dixie chain — ladies turn back — swing — promenade.

Comment: Standard hoedown beat with Piano, Guitar, Bass and Drums. Contemporary action

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

pattern using curlique, sweep one quarter left and sweep one quarter right.

Rating: ☆☆☆+

I SQUARE DANCED ALL NIGHT LONG—

Lucky 016

Key: E Flat and F **Tempo:** 134 **Range:** HC
Caller: Don Shotwell **LB Flat**

Synopsis: (Break) Allemande left alamo style — balance — swing thru — balance again — swing thru two by two — turn thru — left allemande — weave ring — do sa do — promenade (Figure) One and three cross trail round one — make line go up and back — star thru — pass thru — trade by — left allemande — do sa do — men star left — do sa do — men star left — do sa do partner — corner promenade (Alternate Figure) Head two ladies chain across — sides flare the star — heads flutter wheel — sides pass thru — partner trade — same ladies chain across — heads slide thru — pass thru — swing — promenade.

Comment: A good lively song tuned to square dancing with a jam session type instrumental to go with it. Moves the dancer right along with an alternate figure for more advanced dancers.

Rating: ☆☆☆

STAIRWAY TO PARADISE — MacGregor 2115

Key: A **Tempo:** 130 **Range:** HB
Caller: Tommy Stoye **LA**

Synopsis: (Break) Allemande left — own do sa do — join hands circle — left allemande — do sa do — weave ring — do sa do — promenade (Figure) Four ladies chain — chain back — join hands circle left — ladies center — men sashay — circle — allemande left — do sa do — left allemande — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

If It feels Good Do It	Dance Ranch 609
Call The Wind Maria	Hi-Hat 417
Mama Bear	Mustang 147
Street Fair	Jay-Bar-Kay 139
Sing Along	Grenn 12136

ROUND DANCES

Rhythm Of The Rain	Jay-Bar-Kay 508
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Rating: ☆☆☆

ALL I HAVE TO OFFER YOU IS ME—

Red Boot 134

Key: B Flat Tempo: 130 Range: HC
Caller: Don Williamson LB Flat

Synopsis: (Break) Four ladies chain across — chain back home — ladies center back to back — gents promenade outside — turn partner left — turn corner right — turn partner left — roll promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — girls circulate — boys trade — turn thru — left allemande — walk by partner — swing the next — left allemande — promenade.

Comment: A strong beat from Guitar, Drums, Bass, Piano, Vibraphone and Trumpet. Contemporary action pattern that moves right along.
Rating: ☆☆☆

GONE GONE GONE — Hi-Hat 419

Key: D Tempo: 130 Range: HB
Caller: Glenn Zeno LA

Synopsis: Complete call printed in Workshop.

Comment: A contemporary pop number with a relaxing beat and good music from Piano, Guitar, Drums, Bass and Oboe. The action pattern is well timed for a smooth dance.

Rating: ☆☆☆+

SHE'S THE GIRL FOR ME — D & E T 104

Key: F Tempo: 130 Range: HC
Caller: Buck Covey LC

Synopsis: (Break) Do sa do corner — home swing — allemande left — back one and promenade — gents roll back one girl — promenade — gents back out — make a ring — circle left — girls rollaway — do sa do — weave ring — swing partner (Figure) Four ladies promenade inside — at home swing — one and three cross trail — separate round one — make two lines — up and back — half square thru — trade by — swing corner — allemande left new corner — weave ring

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— do sa do — swing.

Comment: Standard hoedown beat with Accordion, Bass, Drums and Guitar. Has a good basic action pattern with plenty of time to complete the figure. Can be used for most dancing levels. Rating: ☆☆+

I'M GONNA KNOCK ON YOUR DOOR — Square Tunes 147

Key: G **Tempo:** 130 **Range:** HC
Caller: Bob Poyner **LD**

Synopsis: (Break) Circle left — allemande left — do sa do — weave ring — do sa do — promenade (Figure) Four ladies chain — heads promenade half — square thru four hands — curlique — scoot back — four boys run right — star thru — swing corner — allemande left — promenade.

Comment: A lively tune with Guitar, Xylophone, Mandolin, Bass and Drums. Has good contemporary action pattern using the curlique and scoot back. Rating: ☆☆+

LONESOME ME — Top 25268

Key: C **Tempo:** 134 **Range:** HC
Caller: Ben Baldwin Jr. **LD**

Synopsis: (Break) Four ladies chain across — four ladies flutter wheel — back out — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — get to corner — slide thru — double swing thru — rock up and back — cross trail thru — new corner left allemande — grand right and left — promenade.

Comment: A popular number from a few years past brought back with current patterns. Good boom chuck music that moves right along. (No time to get lonesome.) Rating: ☆☆☆

MAMA BEAR — Jay-Bar-Kay 140

Key: B Flat **Tempo:** 124 **Range:** HC
Caller: Curley Custer **LB Flat**

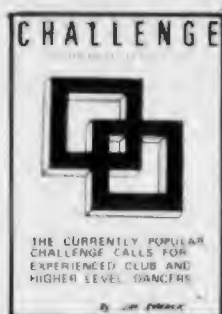
Synopsis: (Break) Allemande left — allemande thar — boys back in star — shoot star — right to corner — pull on by — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square

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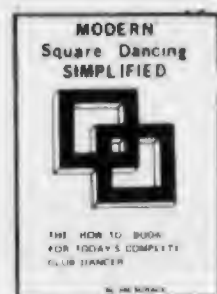
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- 23 Washington C. H., Ohio
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- 9 Sturbridge, Mass.
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- 15 Fredericton, N.B., Canada
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thru four hands — right and left thru — dive thru — square thru three hands — swing corner — left allemande — promenade.

Comment: Novelty number with a good swing beat from Trumpet, Piano, Bass, Drums and Guitar. Easy action for any level dance. A fun number.

Rating: ☆☆☆

NOW THEY CALL HER MAY — Scope 561

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Mac McCullar **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A fine sing-along type of song with excellent accompaniment from Guitar, Accordion, Xylophone, Drums and Bass. The

basic action pattern gets a good lift from the music. Should be a picker upper.

Rating: ☆☆☆+

JUST LIKE WALKING IN THE SUNSHINE—

Red Boot 137

Key: C **Tempo:** 130 **Range:** HA
Caller: Ted Frye **LA**

Synopsis: (Break) Four ladies chain across — join hands circle left — allemande left — allemande thar — four gents star — shoot star — turn thru — corner allemande — do sa do — promenade (Figure) One and three promenade halfway — down middle square thru four hands — swing thru the outside two

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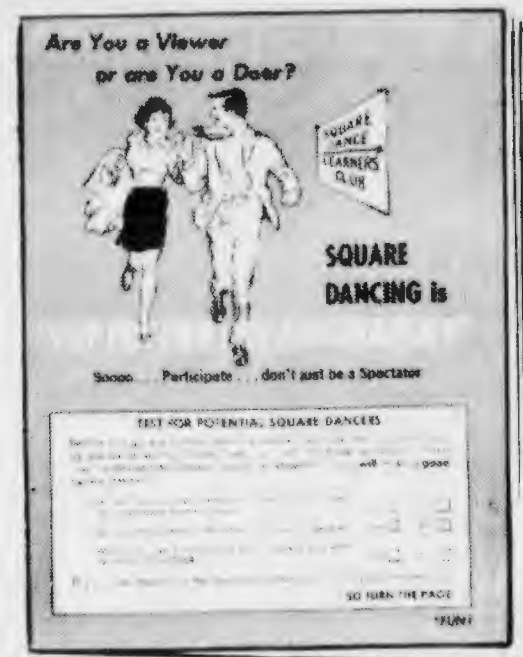
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star thru — pass thru — trade by — swing
corner — promenade.

Comment: Great boom chuck music from Drums,
Bass, Piano, Guitar and Banjo. Contemporary
dance pattern moves right along with close
timing. Rating: ☆☆☆

HITCHIN' A RIDE — Windsor 5005

Key: F Tempo: 128 Range HC

Caller: Larry Jack LC

Synopsis: (Break) Four ladies promenade inside
full around—swing partner — circle left — left
allemande — turn partner right — left alle-
mande — promenade (Figure) Heads prom-

enade halfway — star thru — pass thru —
eight chain thru — new corner swing — left
allemande — promenade.

Comment: Country western type song with
Guitar, Trumpet, Bass, Drums and Piano.
Easy basic action pattern for any dancing
level. Rating: ☆☆☆+

GOOD MORNING COUNTRY RAIN—

Red Boot 136

Key: D and E Flat Tempo: 130 Range: HC

Caller: Elmer Sheffield Jr. LA

Synopsis: Complete call printed in Workshop.

Comment: This tune has a modern touch and
good accompaniment from Guitar, Mandolin,

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"Funny Face"

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HI HAT 907



Lee Schmidt

Trumpet, Bass and Drums. The standard action pattern is well timed. Should be a good one.
Rating: ☆☆☆+

CLOSE TO YOU — Jay-Bar-Kay 138

Key: E Flat Tempo: 130 Range: HC

Caller: Randy Anderson LG

Synopsis: (Figure) Heads promenade halfway — side ladies chain — sides square thru four hands — swing thru — boys run — bend the line — slide thru — square thru three hands — corner swing — allemande left new corner — weave ring — turn partner right — men star left — same girl promenade (Middle break) Walk around corner — left hand turn

own — men star right — left allemande — swing own — sides face grand square — four ladies chain — chain back — walk around corner — come back and promenade.

Comment: A contemporary pop number with a mod beat from Trumpet, Accordion, Guitar, Drums and bass. Easy action pattern. Could be a good one with certain groups.

Rating: ☆☆☆+

THANKS FOR THE MEM'RIES — Mustang 148

Key: F Tempo: 130 Range: HB Flat

Caller: Johnny Le Clair LD

Synopsis: Complete call printed in Workshop.

Comment: One of several dances using the

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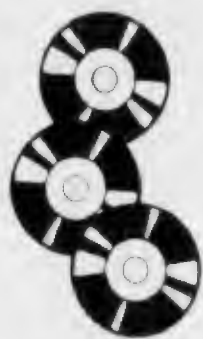
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same title song. Good full instrumentation with a swinging beat and action to go with it. Should lift a crowd up. Rating: ☆☆☆+

MAKE IT RAIN — Windsor 5004

Key: C and D Tempo: 124 Range: HA

Caller: Nate Bliss LC

Synopsis: (Break) Walk around corner — turn partner by left — boys star right full around to corner — turn corner by left — partner by right — right hand lady left hand around — pull partner by — left allemande — swing own — promenade (Figure) Head ladies flutter wheel — slide thru — pass thru — do sa do — right and left thru — circle four — side

gents break — line of four — right and left thru — cross trail thru — swing corner — promenade.

Comment: A good singing tune with fine music from Piano, Bass, Trumpet, Guitar and Drums. Basic action pattern well timed. Could be a pleaser. Rating: ☆☆☆

MAY THE CIRCLE BE UNBROKEN — Grenn 12137

Key: F Tempo: 134 Range: HC

Caller: Dick Leger and Skip Smith LC

Synopsis: (Break) Allemande left — allemande thar — boys in — shoot star — corner box the gnat — do sa do — weave ring — do sa do — promenade (Figure) Side ladies chain — sides

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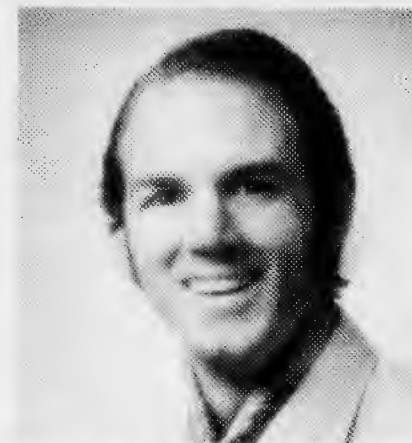
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square thru five hands — promenade three quarters — swing corner — circle — allemande left — grand right and left — meet and promenade.

Comment: A western spiritual song with Trombone, Piano, Bass, Drums and Guitar. Easy basic pattern that moves right along. Good for all dancing levels. Rating: ☆☆☆

THE WRANGLER — MacGregor 2116

Key: D Tempo: 128 Range: HB

Caller: Tommy Stoye LA

Synopsis: (Break) Allemande left corner — do sa do own — join hands circle left — allemande left — promenade home — swing

(Figure) Head two couple promenade half-way — sides square thru three quarters — sides wheel around — four ladies chain across — heads cross trail — swing corner — allemande left — weave ring — promenade.

Comment: A standard western with good music from Fiddle, Bass, Guitar, Drums and Xylophone. Easy action pattern for any level. Rating: ☆☆☆

HOEDOWNS

NEW STONE RAG — Hi-Hat 621

Key: C

Tempo: 130

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DEVIL JUMPED UP, Flip side to New Stone Rag.

Key: D and A

Tempo: 130

Music: Valley Hoedowners—Fiddle, Bass, Piano, Guitar, Banjo

Comment: Standard hoedowns with a classic Fiddle. Rating: ☆☆☆

HANDY — Scope 312

Key: D

Tempo: 130

Music: The Hoedowners — Fiddle, Piano, Bass, Guitar, Harmonica

SAN LUIS RAMBLE, Flip side to Handy.

Key: D

Tempo: 138

Music: The Hoedowners — Piano, Bass, Guitar

(Hand clapping)

Comment: Boom chuck hoedowns with a lot of beat. Rating: ☆☆☆

ROUND DANCES

BORN FREE — Grenn 14165

Choreographers: Vernon and Jean

Comment: This is not a difficult two-step. The music should be speeded a little.

MOONRISE WALTZ, Flip side to Born Free

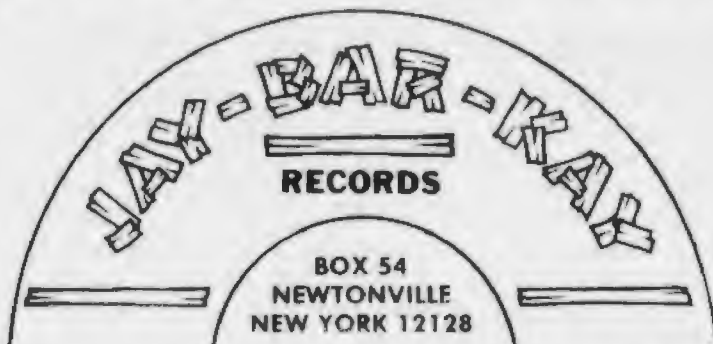
Choreographers: John and Mona Kronholm

Comment: A nice waltz with eight measures repeated. The music has the big band sound.



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(ROUND DANCING, continued from page 20)

people will ever become more interested in rounds.

National traveling callers get a better impression of local square dance groups if rounds are danced between squares. The square dancing will be more smooth and rhythmic if a good proportion of the group are also round dancers. Dancers who do both squares and rounds remain dancing longer since the variety of a combined program keeps them interested.

"Togetherness"—rounds and squares—neither can afford to divorce itself from the other.

Square Dance Rounds vs Advanced Rounds

Webster defines "advance" as move forward—accelerate the growth or progress. The question is, "From what to what?" Where does it begin and where does it end? What may be *advance* for one group may be "duck soup" for another. Doesn't it all depend upon *desire, enthusiasm, ability and time spent pursuing?* With two interests sharing an activity geared for one, the great increase in numbers of the "go-go" round dancers make some conflict inevitable. Most square dancers have increased difficulty learning the quantities of more and more complex routines preferred by the would be "Arthur Murrays." They resent being left out or being made to look like novices. They begrudge the extra time taken from square dancing since they get nothing from the "exhibitions," that is, nothing but frustration.

We must not make the mistake of beaming our rounds at either the beginners—the less capable and least enthusiastic, nor the other extreme—the most talented, eager and aggressive—the advanced. We must, at all times, direct our principle efforts to attracting and keeping the important middle group, the avid

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square and round dancer.

Where Are The Round Dancers?

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The round dance club serves as a place

where the enthusiast can "let off steam" by confining his more challenging round dancing to such groups and this takes the pressure off the square dance club.

Think about this—the 21st National—a few couples dancing an advanced round at the Val-Air Ballroom while 25 times as many were enjoying "The Flip Side" at the Veteran's Auditorium. Now, "where are the round dancers?"

So went the brainstorming panel. Problems? Certainly round dancing has them. But would

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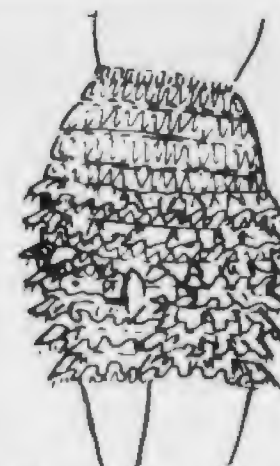
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In order to move forward we must expect and accept certain problems. But, by the same token, these problems should never be allowed to get out of hand and we must have some measure of harmony.

(WORLD, continued from page 37)

are underway for a one-day Festival in celebration to be held at the Olympic Arena in Lake Placid on Saturday, June 16. High Peaks Squares, the youngest club in the Adirondacks, with 100% membership in Northway Squares, will host the festival.

Montana

The Grand Opening of Lionshead Resort in Yellowstone country is scheduled for the Memorial Day Weekend, May 26, 1973. This resort is being established for square dancer's vacations. Located seven miles West of West Yellowstone on U.S. Highway 191, in the beginning the resort will accommodate trailers, campers and tenters only. In the future, cabins



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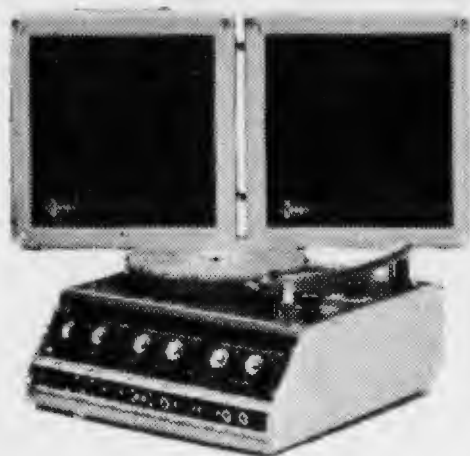
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and a motel are planned. However, reservations can be made at motels and hotels in the area for those who are non-campers. For information write Devere "Buck" Jones, Lionshead Resort and Guest Ranch, West Yellowstone, Montana.

Japan

Fuji Merry Mixers hosted 200 dancers (American and Japanese) at their 2nd Anniversary dance. Nine callers participated in the event. In October the group held a special dance for fifty square dancers and their caller from California. They were on a World Cruise and had been traveling for about three months prior to their stop-over in Japan. Fuji Merry Mixers members had only two days notice but everything worked out fine and all had an enjoyable time. Over 500 people attended the 11th Annual Square Dance Jamboree earlier in the summer. The Prince of Japan visited and square danced with the group. There are four American clubs on the main island of Japan and numerous Japanese clubs.

—Jack Summers

The Torii Twirlers Club of Misawa consists



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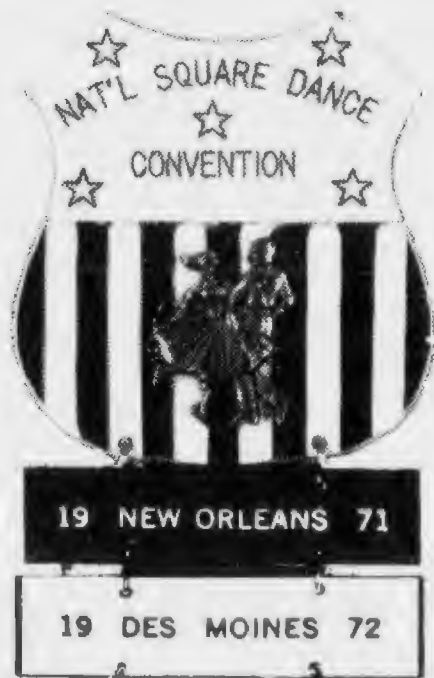
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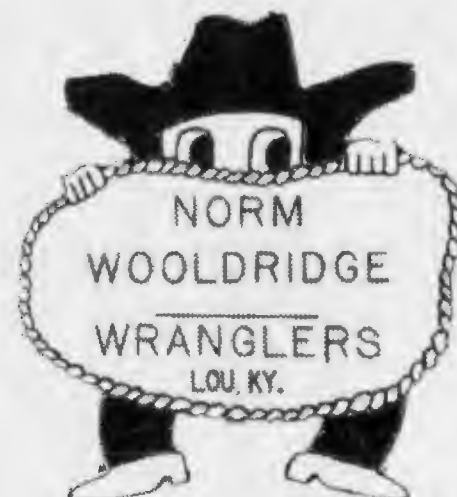


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primarily of military personnel and their dependents and has been in existence for ten years. Misawa is located in the Northern part of Honshu Island and the group dances every Saturday night. Visitors are always welcome. Being military, the contacts do change but the present president, Stan Zeller, may be reached by phone at 226-3083. His address is 6920th A.B. Group, Box 6483, APO San Francisco, California 96519.

Ohio

Recently the members of the Jerry Helt Fan Club obtained gratis use of the V.F.W. Hall in Middletown for a benefit dance for the American Cancer Society. Jerry donated his services and a good crowd of dancers from Cincinnati, Middletown, Dayton, Miamisburg and other areas attended. Club members wear a red badge with an outline of a devil. All members who have had a physical within six months receive a rhinestone in the devil's tail and all who attended the benefit dance received a rhinestone in one eye. At last count over \$700.00 was donated to the Cancer Society.

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Rand were feted at an Open House in Sep-
tember at Dart Hall in Canton. The occasion
was their retirement and contemplated move
to Florida. Although retiring from his job, the
Rands have no intention of retiring from
square dancing and hope to continue with
their hobby in their new location.

California

At the recent meeting of the California
Square Dance Council, the Committee to pre-
pare a documentary film reported that it would
be feasible to produce such a film. It would

cover the history of Council, its activities, or-
ganization and objectives. It was recom-
mended that the film be produced on 8mm
film for use on conventional home projectors
so that it could readily be shown to local
groups of square dancers throughout the State.
Dancers were urged to write their Congress-
man to support Resolution H.J. 555, the Bill
that would make Square Dancing the National
Folk Dance. The Council will host a National
Convention Test Dance at the Anaheim Con-
vention Center on April 15, 1973. This dance



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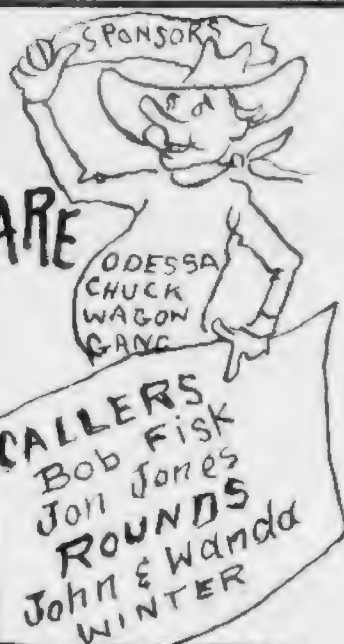
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1973

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will assist the National Convention Committee financially and it will provide a better knowledge of the danceability of the facilities. Dick Houlton will be the feature caller.

All committees have been appointed and are hard at work planning the 1973 State Convention scheduled for June 1, 2, and 3 at Fresno. Raffle prizes have been selected, the Grand Prize will be a Chevy Nova. Callers are being advised on "registration to call" procedures and all State callers are urged to participate in the Convention.

RUTH SARILO

The wife of Nick Sarilo, caller in the Kern County area of California, passed away in October. A resident of Bakersfield, Ruth was a dedicated square dancers and did much for the activity. She will be greatly missed by her many friends.

TOP ROUNDS

Heading the list of Top Rounds on the Buckeye (Ohio) Poll for October was Continental Goodnight. Following closely in popularity were Third Man Theme, Street Fair, Roses for Elizabeth, Butterfly and Moonlight



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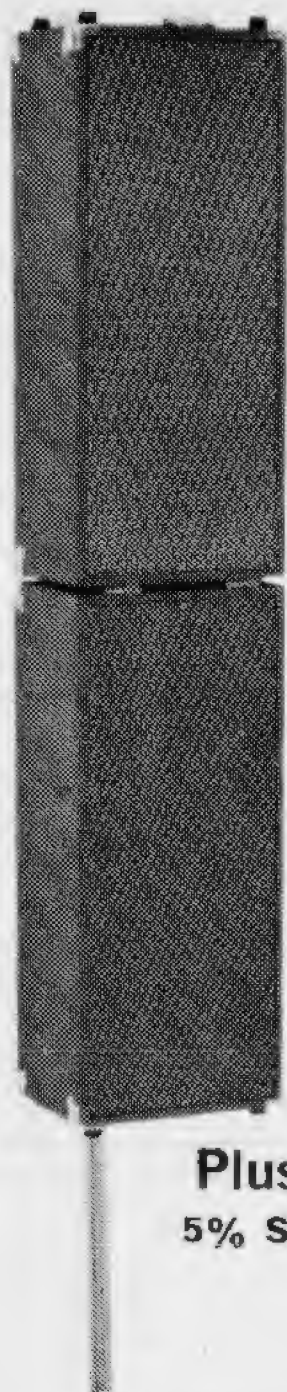
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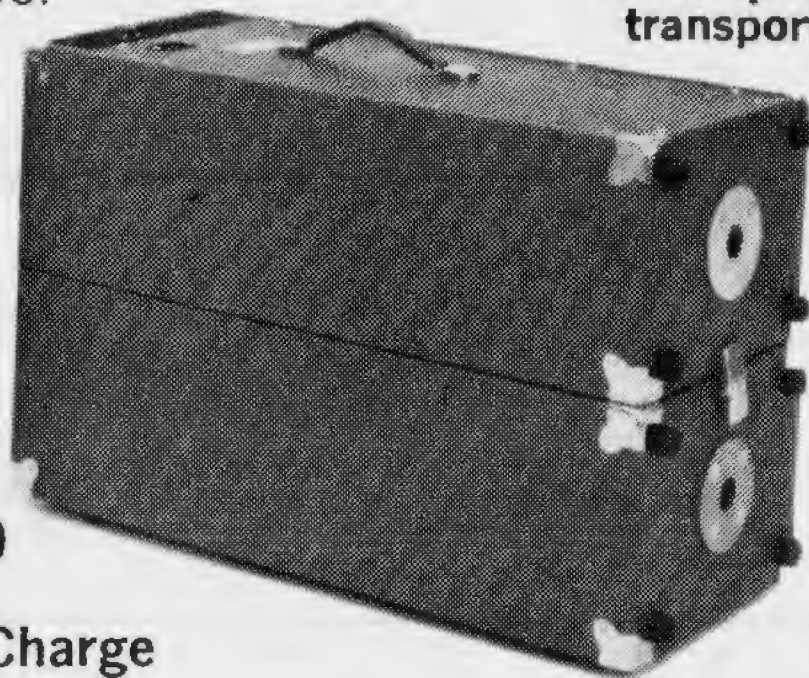
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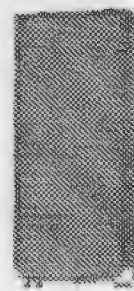
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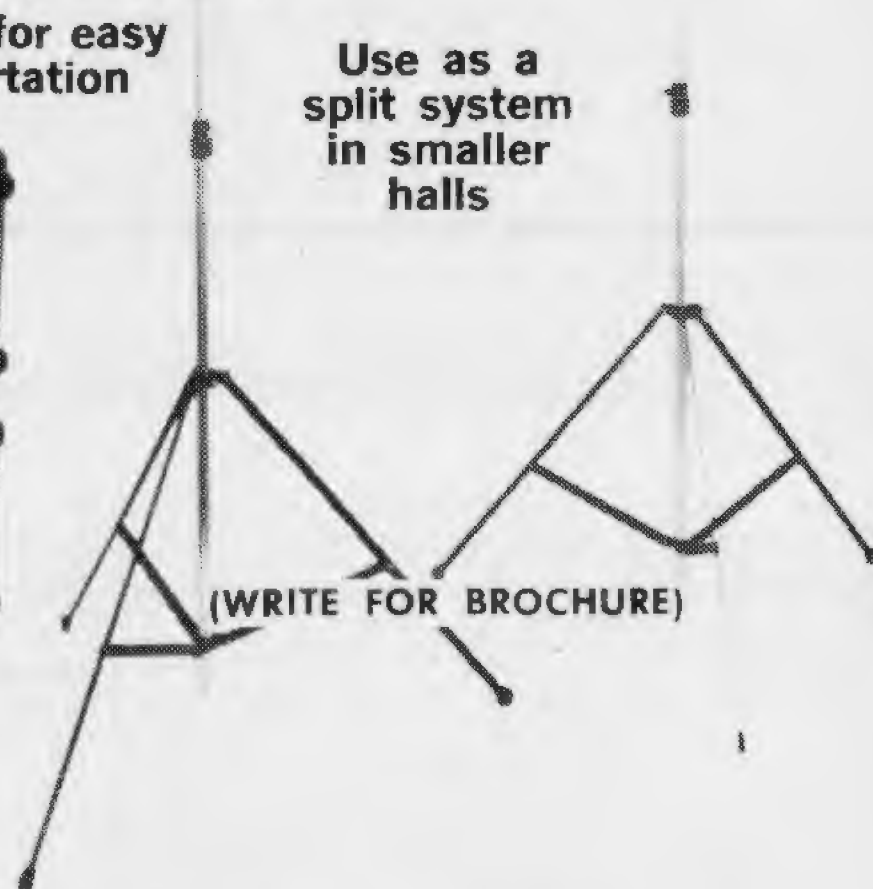
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(Continued from page 23)

Committees logically lead us to the subject of nominations as it is usual to have nominations made by a committee, followed by nominations from the floor. Neither nominations from a committee nor those from the floor require a second. This nominating committee would be a special committee appointed for this purpose and disbanded upon completion of its duties. The president of a group never sits in as a member of a nominating committee as he could (intentionally or not) wield too much influence.

When nominations are completed the group proceeds to the election, voting by the method prescribed in its bylaws. A rule of thumb for a voting quorum is a majority of the membership (meaning one over half). When using the word "quorum" it is wise to say "of those present and voting" otherwise you may indicate the entire membership whether it is present or not.

If voting is to be handled by balloting, be sure that ballots and pencils are ready in advance so as not to delay the meeting. Also have "tellers" selected to count the ballots. And remember, a nominee never helps count ballots.

DIRECTORY LISTINGS DEADLINE

SQUARE DANCING magazine's current policy of publishing different directories each month carries with it a two-months prior to publication deadline for copy that is to be listed. The May issue will feature a directory on Summer Dancing 1973. All information concerning Summer Dancing should reach us by March 1, 1973.

CERTAIN HITS in NEW RELEASES!

No. 5008 - "LISTEN TO THE COUNTRY SONG"

Called by: Dick Hoffman

No. 5009 - "BUSTER GETS THE HAMMER"

Called by: Nate Bliss

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FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
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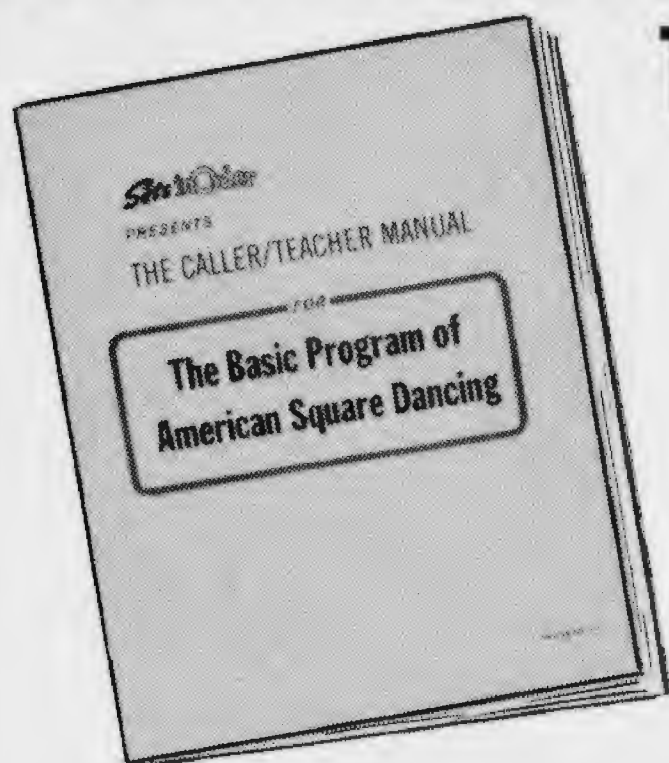
PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
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The Caller/Teacher Manual

FOR
**The Basic Program of
American Square Dancing**

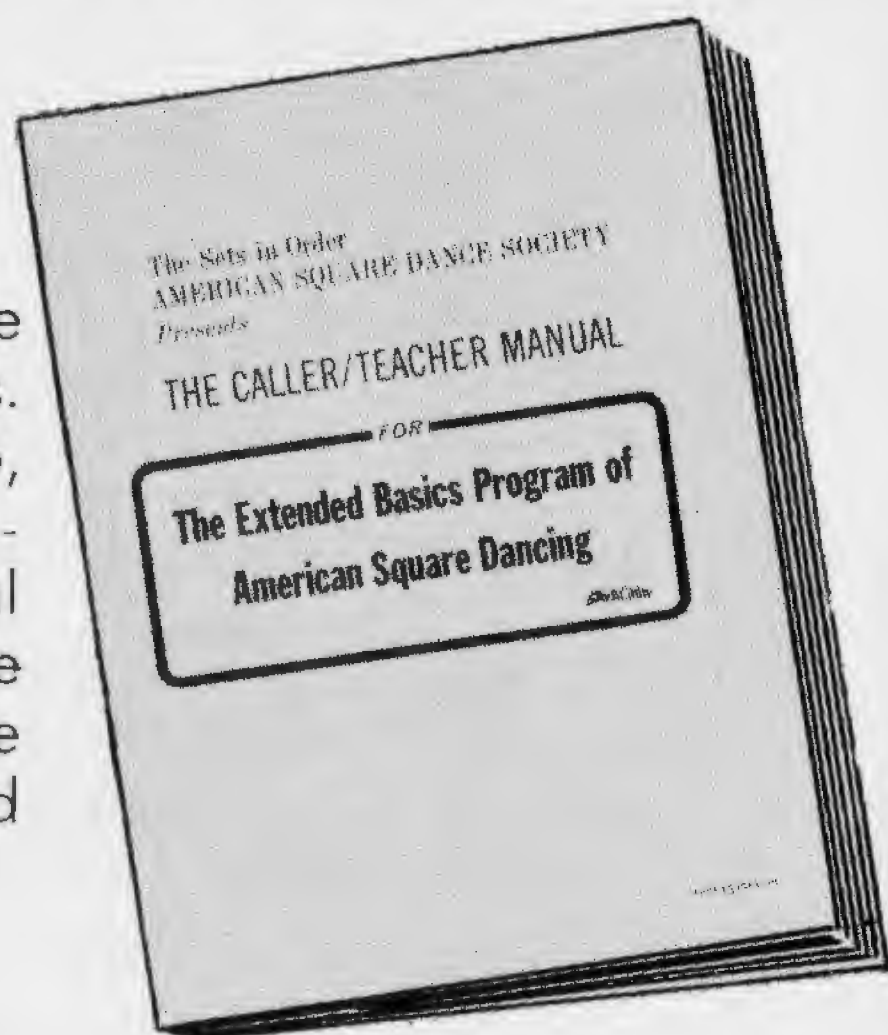
For the first time the basic program of American Square Dancing is explained to the caller-teacher in detail. Here is the perfect callers' manual, complete with background information, tips on teaching, styling drills, danger spots, etc. on each of the 50 basic movements that make up this important plateau of square dancing.

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- SC 561 Now They Call Her May
- SC 560 Most Of All A Friend
- SC 559 Nobody Till Somebody Loves You
- SC 558 Aunt Maudie's Fun Garden
- SC 557 What Is To Be Will Be
- SC 556 Today's Teardrops

Hoedowns to Swing By

- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle

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Square Dance Date Book



Feb. 3—Lubbock Area Sq & Rd Dance Fed.
Dance, Lubbock Fair Park Coliseum, Lub-
bock, Tex.

Feb. 3-4—Oregon Mid-Winter Fest., Fair-
grounds, Eugene, Oreg.

Feb. 9-10—18th Annual Central Miss. "Sweet-
heart Fest.," Hotel Heidelberg, Jackson,
Miss.

Feb. 9-10—Snowbird Jamboree, Gatlinburg,
Tenn.

Feb. 9-11—9th Aloha State S/D Convention,
Honolulu International Center, Honolulu,
Hawaii

Feb. 11—Helderberg Twirlers "Twirlerama
Mardi Gras", Guilderland H.S., Guilderland,
N.Y.

Feb. 16-18—Shooting Stars 2nd Annual Snow-
flake Fest., Madison Jr. H.S., Albuquerque,
N.M.

Feb. 16-18—Square Dance Weekend, French
Lick-Sheraton Hotel, French Lick, Ind.

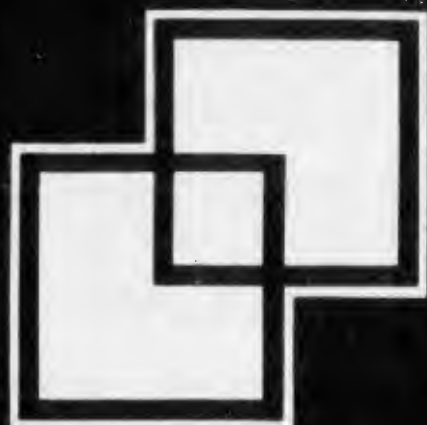
Feb. 17—North Carolina Fed. Winter Dance
Fest., Shelby, N.C.

Feb. 23-24—Valley of The Sun S/D Organiza-
tion Inc., 26th Annual S/D Fest., Phoenix
Civic Plaza Convention Hall, Phoenix, Ariz.

Feb. 23-24—Smokyland Winter Fest., Gatlin-
burg, Tenn.

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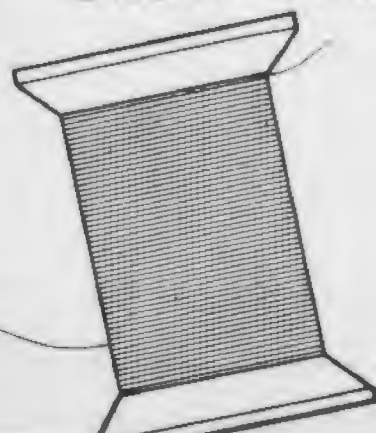
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Mar. 3—2nd Annual Utah R/D Fest., Senior Citizens Rec. Center, Salt Lake City, Utah

Mar. 3—8th Annual Fest of Sq. and Rd. Dancing, Nat'l Guard Armory, Fredericksburg, Va.

Mar. 3—6th Annual R/D Festival, Scottish Rite Temple, Sacramento, Calif.

Mar. 4—Western Stars Mardi Gras, Old American Legion, Morgantown, West Va.

Mar. 8-10—WASCA 14th Annual Spring Fest., Sheraton Park Hotel, Washington, D.C.

Mar. 9-10—20th Azalea Trail Sq. & Rd. Dance Fest., Mobile Municipal Audit., Mobile, Ala.

Mar. 9-10—Annual Mardi Gras Fest., Charlotte, N.C.

Mar. 9-11—Square Esta Weekend, Vandenberg Inn, Santa Maria, Calif.

Mar. 10—7th Annual O.R.A. Spring Swing, Municipal Bell Audit., Augusta, Ga.

Mar. 10—Star Wheelers Spring Bunny Hop, Prince George, B.C., Canada

Mar. 10—Duck 'n' Dive Special, Comm. Bldg., Rolla, Mo.

Mar. 10-11—Decker's 11th Annual Roundup

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Mar. 16-17—2nd Annual South Georgia Jubilee, Garden Center, Valdosta, Ga.

Mar. 16-18—Square Fiesta, Bakersfield, Calif.

Mar. 17—Stampede Whirlaways Jamboree, Williams Lake, B.C., Canada

Mar. 17—Indio Sidewinders 18th Ann. Wind-up, Indio H.S. Gym, Indio, Calif.

Mar. 18—Palm Springs Circle O's Annual Sunday Aft. S/D, Tri-Palm Estates, Thousand Palms, Ca.

Mar. 23-24—No. Carolina Fed. Annual Tar

Heel Square Up, Convention Center, Winston Salem, N.C.

Mar. 23-24—4th Annual Maple Sugar S/D Fest., Burlington H.S., Burlington, Va.

Mar. 23-25—7th Annual Rd. Dance Fest., San Diego, Calif.

Mar. 30-Apr. 1—Pokagon Wing-Ding Weekend, Angola, Ind.

Mar. 30-Apr. 1—3rd Annual Bozeman Holidaze, Bozeman, Mont.

Mar. 30-31—11th Iowa State Sq. & Rd. Dance Convention, Alumni Anton Meister Audit., Davenport, Ia.



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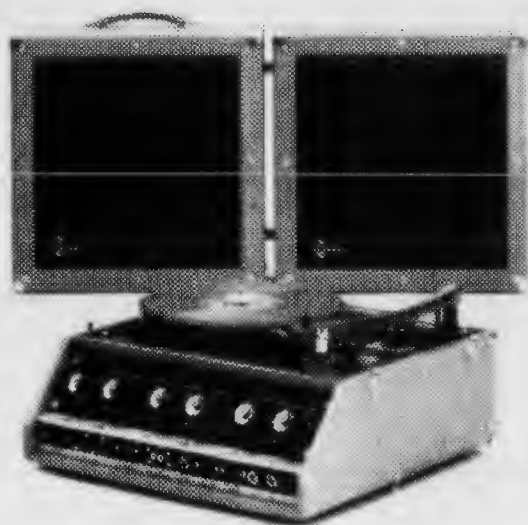
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fashion feature



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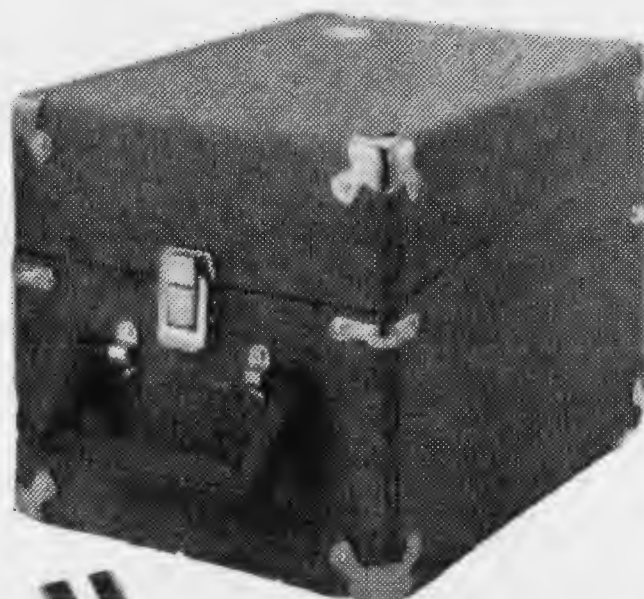
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